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#40

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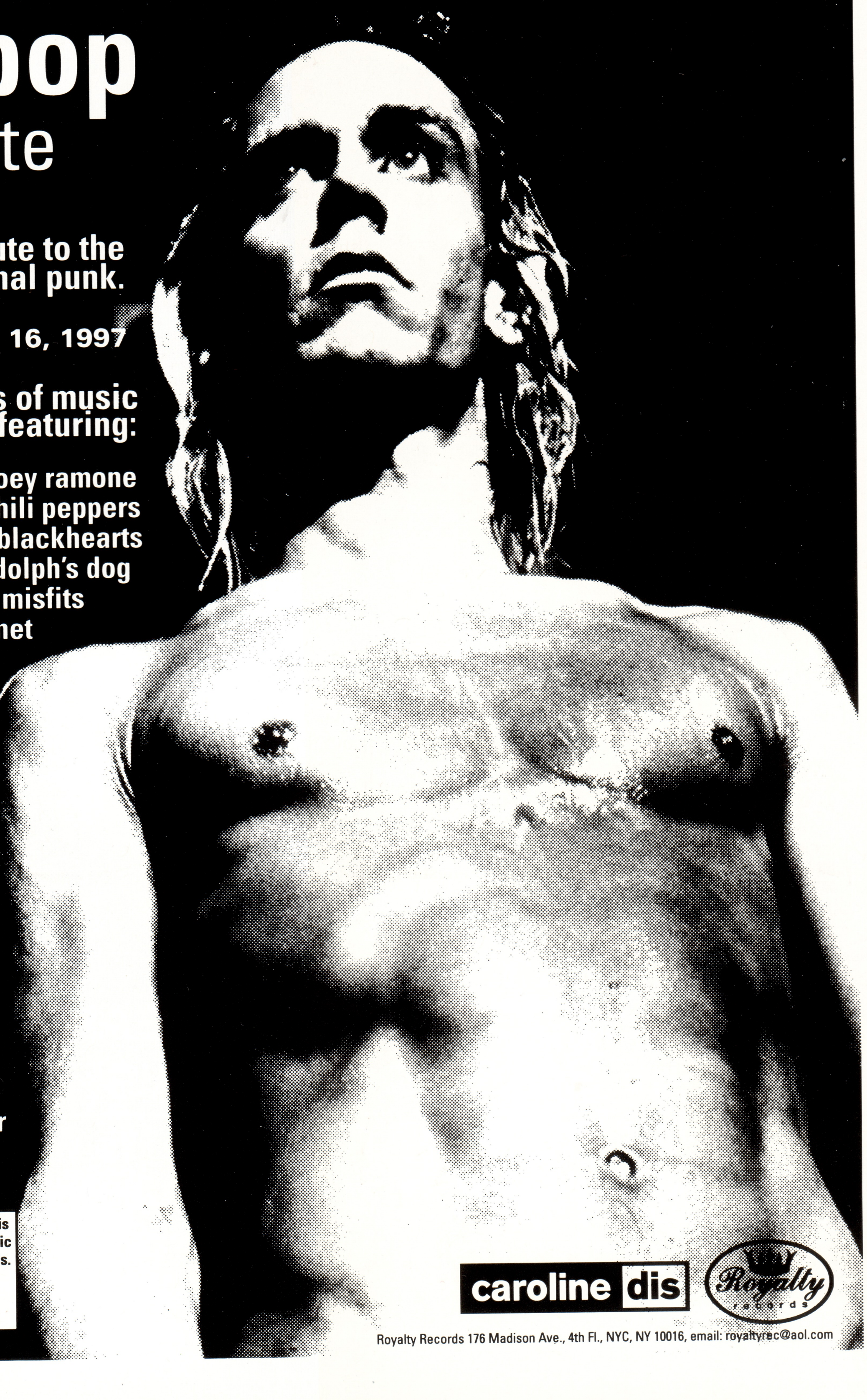

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"I told the priest, `Don't plan on any Second Coming. God got his assed kicked the first time he came down here slumming.'"
-*Tomorrow Wendy Is Going To Die*, Andy Prieboy

From the Editor

Rich Black

I was taking a shower (no, I wasn't touching anything I shouldn't have been) before going out to meet Glen at T.G.I.F.'s for our Friday night beer and grub fest, when suddenly it occurred to me; I have a lot to be thankful for in my current life incarnation.

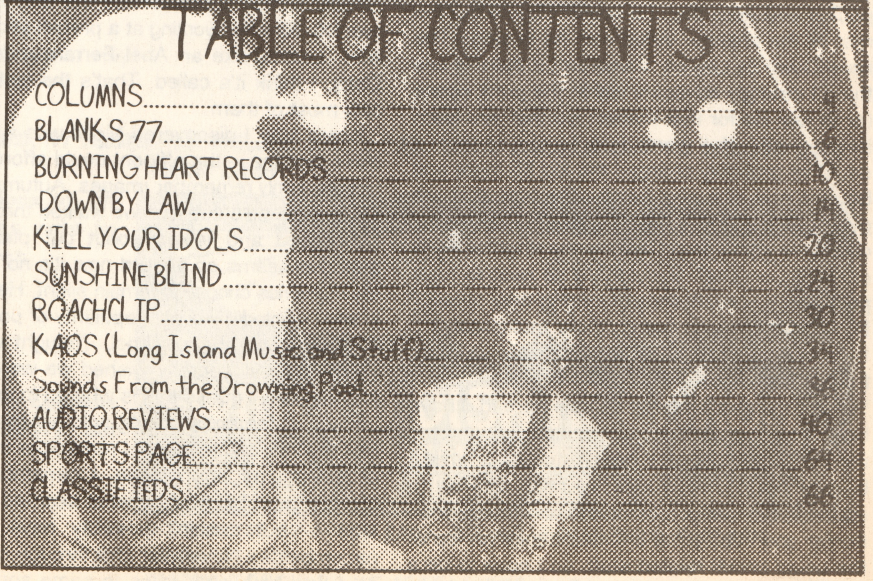
For instance, I got to thinking, "How the hell did I end up owning a magazine?" It seems almost a miracle to me that we have such a large circle of warm and caring people involved with this (thanx guys)...

There are a ton of other things as well, so I'm now going to bore you with some of the details....after all, if you can't see the beauty in it, what's the sense of living? Every once in a while the manifold blessings around me become so evident that I hafta ponder them a bit...

You might laugh, 'cause you probably take a lot of the following for granted, but picture yourself having nothing, and then work your way up. The list starts here...

I have my own apartment for instance -- I can come and go as I please. I can even shock the neighbors by roaming the rooms nude if I want (but I don't -- lucky for you)...I'm amazed that I got off from work tonight; someone called in sick, and shift coverage was nil, meaning I could have gotten stuck working a 16 hour day, in which case this issue would have missed the press date. Thank two guys from Dairy Barn, Bob Wells and Ed Pivarsky, who hooked me up, giving me the time to write today...I'm happy that my parents are still alive, and that I get to see my sister's kid, Jason; I also have siblings I love immensely...I'm happy that Brian from Fat Wreck Chords addresses correspondence to "Rich `The Pimp' Black"...I'm happy I can breathe (sometimes)...I'm amazed I just purchased a bitchin' '66 Dodge Dart for a song....I'm ecstatic that there's a band like Black Army Jacket, who write perfect songs, and that I'm alive to hear them...It's incredible that I have friends like Glen, Pete, Scott, Paul, Keith, n' Charlie who I've known for 20 years, and newer ones like Cheryl, Jane Ann, or McWade......or that I've been in love once 'r twice, or that in November Ed and Patti are getting married (CONGRATULATIONS)...I'm happy that this zine has made me some very cool friends, and acquaintances, among them people like Dave Smalley, Lee from Sound Views, Andrew from Reservoir, Chase, Bryan Spevak, Jeff Abarta, Al Flipside, Peter Murphy, Bill Barbot, Tim Yohannon, Dave Crider, Tesco Vee (this list is endless, but you get the idea)...I also have a computer that works, the $$$ to put out records by bands like Sea Monster or Splinterface once in a while, a steady day job, and some other writing concerns I enjoy...

Hey, call me fuckin' Pollyanna, but the little things add up. I'll bet if you try counting up the good fortune you've had in your own life, it's greater than you realize.



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Columns

MODEL
CITIZ

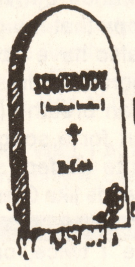
GREG GROOVY

Maybe it was the bags under my eyes, or maybe it was the feeling that I'd ultimately smash my fuckin' neighbor's skull into the ground, and that I wouldn't let up until the piece of shit's brains were spilling down into the sewer grate. I don't know exactly what provoked me, but I've started playing the drums again. I've even gone so far as to get an active seat in a Post-Rock band that seem pretty fuckin' serious. (I guess that's my extremist personality in effect; it's all or nothing, none of this stumble along the middle of the road bullshit). I immediately feel that my head is clear of a lot of demons that had steered me away from the instrument in the first place. It's unfortunate that the exorcism hadn't occurred much sooner, but it's pointless to sit and wonder "what if?" Maybe the past four years or so could have been different, but the point is I'm here now, ready to move forward. I seriously hope to god some more positive things come out of this experience...

I had a crazy idea the other day .. I'm dealing with some kid who bought $16.32 worth of merchandise from where I work. The kid gives me $16.00 and he couldn't figure out that he still owed me 32 cents. He pulls 8 cents out of his pocket and even then he couldn't figure out the rest of the change. What was he buying? The latest Down By Law cd. Come on!! If there is one thing I strongly advocate within the punk scene (or in real life for that matter) it's that you learn basic math! If I wanted to be an asshole I could've probably charged the kid $5 more and bought myself a nice lunch. The kids that are getting into Punk nowadays are younger, and obviously some aren't exactly the brightest lads on campus either. Wouldn't it be neat to have punk bands show flashcards during their shows? Never mind a sing along, think multiplication!! Kids can go see Down By Law and learn math from Dave himself!

I also think people should be able to read. I have been kicking myself lately, because I spend too much time listening to review materials while I have a pile of books that I've been wanting to read and haven't gotten around to. I mainly read horror and cyberpunk oriented books on top of the usual occult related stuff, so I have to be a moron! I mean would you put William Gibson on the back burner for Union 13? Oh what sacrifices I make that go unappreciated.

I don't want to come off sounding pompous, but I **do** think the world around us has been becoming increasingly "dumbed down." When people are aspiring to sound more illiterate then the next guy, you have to be worried. In the town where I work, if you can manage to sound stupider then DeNiro and fake a speech impediment (imagine Rocky but with marbles in his mouth) you're considered "dope." What's wrong with this picture? They say that someday we'll look back and laugh.



Six Feet UnderGround

Jim Peri

I've never processed a lot of this. I remember when I first started hanging out in parking lots. The crisp cold of the wind on asphalt and smoke and leather jackets and feathered hair. Weird, I was thirteen. She was twenty and I remember her telling me to get it all out of my system before I turned sixteen. He nodded and handed me a knife. Slightly dull. I came across an old Anthrax t-shirt a few weeks ago. I wasn't born punk. Maybe if I had I wouldn't have had to lie about drinking. Pretend to be drunk. Sometimes I wonder if that pretense was the only reason I ever left. Saw her working at a pretzel shop years later. Looked like an Abel Ferrara movie. Fair Oaks, I think it's called. That's the last place I saw most of them.

Years later I discovered Metal was a working class disease -- the affluent could afford starter jackets. I only remember images. Autumn leaves rustling around our feet as we walked through the schoolyard and talked about our plans. The dialogue seems so absurd now it's no surprise my memories choose to remain silent. He wanted in and I wanted my own. Popularity or power... of course, it was high school. Thought we were adults but still secretly wished we were on the football team. I guess this is where I'm supposed to laugh. I remember being sold out by my best friend. Watch the tenses. I remember the threat of having my legs broken. I remember being chased out of school by what seemed like 200 kids -- but couldn't possibly have been. I remember the November chill through my t-shirt as I walked twenty miles to some sort of safe haven. Then I remember Lucky Strikes. And an office. He was so big and coughed tar. I never saw him again. I remember having to arm myself. It all seems so absurd, but I still shudder when I remember it. Two more friends gave me up. Eventually forgave them. Things changed. Pulled into a moving car, jumped out of another. My beatdown and the scars and welts that didn't go away, the drama like a soap opera and getting arrested. Sometimes I blush when people ask -- so young, I say. Was it even real? I remember how the drama went on without me as I played handball out front another school. Friends in jail, kids who never came back. Were they friends? Memory serves only when it chooses.

I left. And, y'know, the truth is I sometimes think I have survivor's remorse. Who the fuck am I, anyway? Always with my own agenda, I have a hard time making new friends -- and, only in retrospect, maybe the old ones weren't so good after all. I always seem to forgive, though. Survivor's remorse, y'know. Funny way, years later I'll prob'ly forgive everyone -- even you -- for letting me down. Maybe something happened to me, too, but never fucked up enough. A nation of victims, I harp on your misfortune. I'll never hurt enough to be absolved for all the times I've walked away.

Yeah, maybe someday I'll look back and laugh. Got a basement full of good ideas and a backpack full of good intentions. Got someplace warm to sleep tonight and you can't begin to imagine the guilt. Always got a second chance to get it wrong and how I can I possibly make the same mistake again when there are so many new ones to make. Right?

ELECTRO-SHOCK!

BAZ TURD

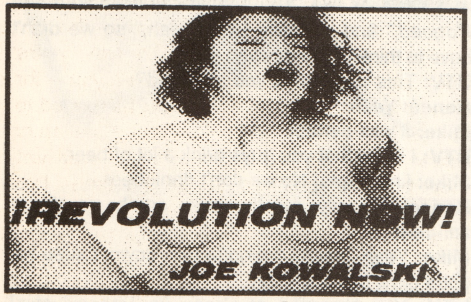
Let's have a round of applause for Digipunk's column in the previous *UTV*. I think his scene report was informative and thorough. Now it's time for me to get back to the basics and talk about the problems at hand...

For some reason there's a lack of electronic shows. I don't understand why. There are venues to perform at like The Mansion (Friday's @ CJ Maples in Westbury - contact Jen/516-886-0318), Saturday night at Fabulous Jack's in Island Park - (contact Mark/516-431-5225), Detour (Saturday's - New Hyde Park - contact Mike/917-866-0560) or Hardcore XXX (Saturday's @ Murphy's Bar & Grill in Huntington - contact 516-421-5006). These venues are great places to book shows at! There's no reason to travel into Manhattan, and perform to a handful of people when you can do that here! The only excusable reasons for an unsigned band to play Manhattan are opening up for another band OR performing for record label types.

Most bands in this genre attempt to pull off those big stage production type shows...you know, flames shooting out from the stage and that type of shit -- and ask for big bucks in return. Trying to be like Kiss will lead you nowhere. The key is to ask for little bucks and work your way up, especially on this teeny lil' island.

At this point, *Blackout: Electronic Bands Drain Long Island's Power Resources* compilation on None Of The Above Music should be out. This 15 band compilation is an accurate documentary of the Long Island electronic scene. An announcement in the *Voice* will happen shortly regarding the *Blackout...* release party...check those listings!

If there are any Long Island shows happening or you want to send me a demo, drop me a line. Either write to me at *UTV* HQs or email me at dys1@aol.com. If you're not online, then wake up and treat yourself to a US Robotics modem. Plug that sucka into your expansion slot, slide on your shades and cruise, baby.



¡REVOLUTION NOW!

JOE KOWALSKI

Today is Labor Day and the revolution is about to begin, motherfucker. Don't get me wrong, I've been working diligently on my zine and some rather cool stuff has been going down lately, but unfortunately the first incarnation of my band didn't fare so well. Not that these guys were horrible or anything, but there was just a hollowness about the whole situation -- no soul, no mystique, just three schleps churning out uninspired noise. Obviously, I trashed this band pronto and am still looking for a guitarist and drummer, so I'm gonna go out on a limb here: if you dig cool bands like the Sonics, the Pretty Things, the Makers, the Swingin' Neckbreakers or any of the past/present movers and shakers of the garage scene then PLEASE give me a call at (516)243-5669 on any day of the week before 9PM (hey people, I've gotta get up early in the AM to make a living, dig???) and let's turn today's music scene upside down on its sorry little ass!!! This mag has a circulation of 7,000, so there's gotta be some cool cats and kittens reading this who are jonesing to play some boss tuneage. Oh yeah, one more thing: If you're just looking for a band to play in and have no clue about the bands and scene previously mentioned then please don't waste your time and my time by calling, OK??? Thanks. I can see all the prank phone calls coming already...

SCHWEBS ON THE WEB: Those of you who read my columns and reviews may have noticed that I've made several references to one of my friends that I call "Slappy" (culminating from the fact that every time he annoys me, I wanna slap him upside his nappy little skull!!!). In reality Slappy is really Richard Lopez, head of Behemoth Sound Recordings and arguably one of the most knowledgeable people on Long Island when it comes to underground music (or music in general, for that matter). These days Ol' Slappy has set his sights on the future, foregoing analog recording for digital technology while becoming a damn good webmaster on his outdated yet still obviously efficient Macintosh computer. Proof of this is quite evident at his most popular website, THE FRANK KOZIK RESOURCE CENTER (http://tribeca.ios.com/~besound2) which pays tribute to America's most deviant poster king and gets the nod of approval from Mr. Kozik himself!!! It's all there kiddies, complete with an art gallery, listings of every poster that Kozik has done, a discography of his MAN'S RUIN LABEL complete with cover art plus a short biography and quotations from the man himself. My only complaint (and a major one at that) is that not many of the graphic illustrations here are downloadable, and the ones that can be downloaded are so small that much of the detail in the drawings is lost, but all in all this has megatons of potential to be a killer site that deserves to be seen by anyone who's cool enough to appreciate it. You can also check out more of Slappy's webmastery at the site of his web publishing company, BeSound Multimedia (http://www.besound.com) for more fun and games. Alright, enough buttkissing here Slappy, where's my fucking 20% commission?????

Tales of... Lust and Woe

GREG ROSS

Another month, another column. So what's bothering me now? Way too much. So, like Larry King, I am going to rant about what's making me sick.

I am sick and tired of the idea that bands are all good and labels are all bad. Let's face it, there are bands that are made up of good people and there are bands that are full of assholes. It's the same with labels, there are good and bad. Period. It seems that zines, particularly the mighty *Maximum Rock and Roll*, like to blame the problems of the world on the evil labels who, in their oh so perfect opinion, ruin everything. Now I am not dumb enough to deny that there are labels out there who are owned by scumbags. BUT, there are a lot of labels, by far the majority, who are run by hard working honest people who just want to put out music they like. And don't forget, it's those labels who make it possible for bands to put out records and tour. Of course it's a hell of a lot easier to paint the label as some evil corporate monolith that is sucking the creative soul of the poor defenseless bands that just want to create the art, even when the label is being run out of someone's bedroom.

I am sick of lawyers. I am sick people who use speaker phone. It's rude.

I am sick of Rosie O'Donnell and Oprah. They're too fucking nice.

I am sick of people applauding the Princess Di's and Ted Turner's of the world for being so charitable. It's very easy to be charitable when you are worth millions of dollars (or in Ted Turner's case **billions** of dollars). True charity is giving when you don't have much to give, like the kids at Food Not Bombs, who work all day to barely pay their bills, and still donate time to helping people. In my opinion, they are the true heros of the world.

While we're on the topic of hero's, I am sick of athletes being considered them. Just 'cause someone can dunk a ball, run fast, or throw far, does not make them a hero. It's makes them physically talented.

And since someone brought up Princess Di... I am sick of celebrities like George Clooney, Tom Cruise and Fran Drescher bitching about the press. All these hypocrites want press when they are trying to sell us their latest piece of shit multi million dollar no plot special effects driven drivel. If you don't want people taking your picture then stop acting in multi million dollar movies like *Batman*, leave Hollywood, go do summer stock or go to Broadway. No one cares about those actors. You all knew what you were getting yourselves in to, so shut up. And you all wanted fame, so deal with it.

I am sick of Rich calling me asking me for my column.

I am sick of the Christian right fucking everything up. Recently, I was told by a popular chain that they could not carry a record I was releasing because there was a caricature of the devil on it. You see, this store is in a lot of malls and every time they carry something slightly controversial they get picketed. They'll risk it for a Marilyn Manson record, but not for me. This chain is wrong for giving in, but if these right wing fucks would shut up the world would be a better place.

I am sick of being left on hold whenever I have to call any pubic utility.

I am sick of writing like Larry King.

I am sick of no-talent Indie Rock bands who don't know how to play their instruments -- or shower -- being considered "cute" and "talented" by the media elite.

I am sick of shameless plugs, but what the hell -- I am gonna do it anyway. Weston's new album is out now. The Candy Snatchers is finally out as well.

Now the big news -- we are opening a record store here in beautiful NYC. It's called Soapbox Records and it is located at 113 St. Marks Place. We will carry all your favorite labels, as well as T-shirts, video games, and a lot more. There's a coupon somewhere in this rag, so come on down and see us. We hope to be open by October 15.

Boy do I feel better now. I know you're probably sick of my column so I'll end it here.

BLANKS 77

by Paul Motherbox

From a photo by Bryan J. Mechutan

Ok, so I'm supposed to meet the Blanks at Radical Records, and I've been racing all over the city all day....Yonkers to Varick St., Downtown to 23rd to meet the wife then 60 something to meet the ITU Records guys then back to Bleeker Street to meet the Blanks...I was late, but thankfully Mike and Reneé stuck around to meet with me, and they even lived up to their part of the bargain, a sober interview...- ***Paul***

Under the Volcano: Let's start with the typical questions: band members, instruments, how long with current line up?

Mike: Reneé likes to answer that one.

Reneé: There's Chad on drums Tim, on bass, Renee on guitar, and Mike sings, and we've had the same line-up for almost four years.

UTV: Who's oldest?

Reneé: Tim. He's like 34, or 47, or something [laughing].

UTV: Who's youngest?

Reneé: Me. I'm 16 [laughing].

Mike: I'm a close second [more laughter].

Reneé: He's a close runner up

UTV: Your new album is *Tanked and Pogoed* -- did you have any other names before you came up with that one?

Mike: Someone named it for us.

Reneé: Yeah..... actually, it was Susie from Total Chaos.

Mike: Susie, the girl drummer, she used to be in a band called Snapper and...

Reneé: ...they came out here to play before we even started recording...

UTV: Was that when they played Coney Island High?

Mike: Yeah yeah.

Reneé: ......and um, we were all in the van together and she was playing us the new Total Chaos stuff, and we were talking about recording a new album and she was like "You should call it *Tanked and Pogoed*," and we were like, "Yeah," so we didn't have to think of it ourselves.

UTV: This was before you recorded?

Reneé: Yeah.

Mike: It was perfect.

UTV: I know that you guys drink a lot of beer..

Mike: [interrupts] No we don't drink beer...

Reneé: Actually, mostly vodka cranberry. We're anti-beer.

Mike: Yeah, 'cause we gotta trim down 'cause we gotta drink like every day.

UTV: You recorded at Creep [in Pennsylvania] recently. How was that?

Mike: It was fine.

UTV: Didn't you drink there? [The Creep guys are famous for drinking Yuengling Lager].

Reneé: No, we don't drink when we record.

UTV: That's good.

Reneé: Or else forget it; we would never get anything done!

Mike: And that would really suck.

UTV: So, what were you recording at Creep?

Mike: It was a Halloween song that's gonna come out on Halloween. With the Showcase Showdown, Violent Society...

Reneé: ...and the Boils

UTV: And that's gonna be a 7" on orange vinyl?

Together: Yeah.

Mike: It **should** be something like that. We have to see what happens.

Reneé: Who knows? Maybe it won't be out till the **next** Halloween...

UTV: So, how many releases do you have out now?

Mike: Two records.

Reneé: The two CDs, a shitload of 7"s, a 5", a 10", some split 7"s, a million compilations...

UTV: What you did with the German label...

Mike: *The Killer Blanks*...

UTV: ....everything that is on that is also on the Radical release?

Mike: Except for "Hound Dog," the Elvis song. It's on nothing but...

Reneé: ...the German one.

Mike: We're trying to fuck both countries at the same time.
Reneé: So, like both countries have to buy both.
Mike: If they're real diehards.
UTV: How popular are the Blanks in Iowa?
Mike: Huge...we're gonna be playin' there in Des Moines...
Reneé: ...on my birthday
UTV: This next tour kicks off mid September...
Reneé: The 20th.
UTV: ...and it's how long?
Mike: 20 days/20 shows
Reneé: Then we'll be home, to like, Halloween. I think the plan is do the country again after that on our own.
UTV: Who are you with now?
Reneé: The Quincy Punx from Minnesota.
UTV: Are they headlining?
Mike: No, just a couple shows, 'cause they've been to Des Moines before.
Reneé: Yeah, they've been to Des Moines and Springfield, Missouri.
Mike: They get to be the Rock gods of Des Moines.
UTV: You guys all live in Jersey?
Both: Yeah.
UTV: And where do you like to play better?
Both: New York.
Mike: We're not a NY band that lives in Jersey and says we're a NY band.
Reneé: We'd love to live in NY. We just can't afford it.
UTV: What's your favorite bar in NY?
Mike: For shows or drinking?
UTV: Drinking.
Both: Coney Island High.
Mike: CIH has the best drinks...
Reneé: ...they're nice and strong and we've each passed out there, and you don't have to worry about getting fucked with.
Mike: The Continental's alright sometimes...
Reneé: ...unless it's a big show and it's really crowded there. Then it sucks. But they don't make good drinks there anyways unless you know the bartender.
UTV: How about favorite to play?
Reneé: We love playing at CIH.
Mike: Irving Plaza's good [laughing].
Reneé: Yeah really! The backstage is great...
Mike:CIH is the best for our shows but sometimes it's too crowded, like I should even complain about that, but sometimes I wish it was just a little bit bigger. The capacity is only like 200 or 250...next time we play there only five really easy songs [laughing], then lip sync the record.
UTV: How about song writing? Do you guys each write a part, or does Mike have a huge book of lyrics that you add music to?
Reneé:HA!! I wish. That would make my life easier.
Mike: I have a whole floppy disc.
UTV: Reneé... do you write a riff and then...
Reneé: Sometimes I write a riff, I've been writing some lyrics, sometimes I write a whole song where it's all worked out.
UTV: I've noticed a lot more of your song have the gangland vocals where everyone sings...
Reneé: I love that.
Mike: I like it, it's funny. We pack like 30 friends into the studio,
UTV: Was that a conscious effort on your part?
Reneé: Yeah, those are the types of songs I like...by all those old British bands, I love that.
Mike: I like it when it's just me though.
Reneé: [laughing] No one else does though.
UTV: While on tour have you guys ever had a brawl with a crowd or each other?
[Reneé laughs]
Mike: Of course, they've hated us for some reason or other, and we've had to take care of them.
[Everyone in the room laughs]
Mike: ...and each other as well. Everyone fights on tour...the boys in the band cockfight.
UTV: Who books all your shows?
Mike: Reneé does. She is very busy
Reneé: No, we finally have a booking agent.
UTV: How important is Sue Blank?
Mike: She's like the fifth member. Without her we wouldn't play any shows.
Reneé: She sells all our product.
UTV: What is the worst place you've ever played?
Mike: That would probably be Des Moines Iowa. That place keeps popping up in this interview...
Reneé: Treatment wise, probably the Roseland. The people that work there treated us like shit, but the sound was great.
Mike: That Club Rum in Long Island that was pretty bad. They didn't want us to drink in the van, but we did anyway.
UTV: You haven't played Long Island recently...
Mike: I don't know why. No one calls us, no one wants us.
UTV: What's your favorite place to play?
Reneé: Coney Island High.
Mike: I thing England is the best. Oh shit, we should have said the worse place to play was Europe.
Reneé: Germany wasn't bad.
Mike: Croatia was crazy.
Reneé: The Showcase in Corona, CA is a good place, but our favorite place to play is NY.
UTV: Last tour you went with Showcase Showdown, and I know you've toured with Violent Society, that

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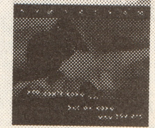
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seems to work out well for both bands. Are there other bands that you think need more recognition then they get?

Mike: I like the Trauma School Dropouts.

Reneé: The Anti-Heroes from Atlanta.

Mike: There are a load of cool bands.

UTV: Who has influenced the Blanks?

Mike: Nobody. We are amazing.

Reneé: All the old stuff. Johnny Thunders, the Sex Pistols, the Ramones, and most recently, the Dwarves.

Mike: The almighty Dwarves.

UTV: I heard a tour story that all you guys got body lice. Any truth to that?

Both: Scabies!

Reneé: Yes, yes, we got the scabies. But Mike had them first.

Mike: I don't know where I got them.

Reneé: See, you say "scabies" and I immediately itch. Don't say it.

Mike: It was fun though; it was good we had that. It gave us good interview...

Reneé: ...Punk Rock credibility. One kid in St. Louis made a shirt that said "Blanks 77 gave me scabies" so we wrote on the back and he loved it.

UTV: Do politics and religion come into your song writing?

Mike: No... everyone has politics, but we're not going to tell you them. It's kinda boring.

Reneé: It's not a topic we discuss in interviews. We don't preach from the stage between songs. We don't have time for that.

UTV: Do you care about being labeled a Punk band?

Mike: No.

Reneé: We don't call ourselves anything 'cause I think once you label yourself you're stuck.

UTV: How do you feel about playing shows with hardcore bands?

Mike: We get along with a lot of the bands that are Hardcore...

Reneé:...except in New York...

Mike: ..but it's not good to play with them...

Reneé: We've played with Murphy's Law and that was cool. I don't know... it usually doesn't work out?

UTV: How about Ska bands?

Reneé: Yeah...

Mike: Yeah [unenthusiastically].

Reneé: Mike doesn't like anything so...I don't mind playing to any crowd. But sometimes it doesn't mix well. We don't mind it, it depends on the city.

Mike: I like playing with bad bands so we look better.

Reneé: I like playing with GOOD bands, and why would we look bad? [minor arguing]...

UTV: You guys play really tight even when you are sloppy drunk...

Mike: We get pretty good at it after we do it 60 days in a row. We're not proud of it.

Reneé: We don't encourage it. Our drink of choice...

Both: Vodka

Mike: ...with cranberry juice, a splash of orange in there...a fag drink, but I like it.

Reneé: The other guys like Malibu rum with cranberry -- that's faggier. It's too sweet.

Mike: Sometimes beer, but that gets boring.

Reneé: I get full before I get drunk.

Mike: [joking] Sometimes we light up a little crack.

Reneé: Heroin.

Mike: The hard cider is good.

Reneé: In England.

UTV: How good is Radical at getting the name out?

Mike: They get them in the stores....they shipped 10,200 since July 1st and they've only sold 83 so far.

Reneé: ...and that includes our family and stuff

Someone from Radical: You've Sound Scanned around 2000 of the new one so far, and 6400 of *Killer Blanks* in a year.

Mike: [whispering into the recorder] They could be doing better...you can't ask that while we are here.

UTV: Does that stuff matter though?

Mike: No, we don't get paid either way.

Reneé: No one ever gets paid.

Mike: They give us money but it rolls back into merchandise and band stuff.

Reneé: The profit isn't very high.

UTV: So you live off the band?

Mike: I guess.

Reneé: We don't have jobs. We all live with our families.

Mike: Sue works part time.

Reneé: We live off the band while we are on the road, but right now I'm broke.

Mike: We should write for a magazine. Do you get paid?

UTV: Umm... no

Mike: Really? Hope this has been fun.

UTV: Any last thoughts to share?

Reneé: We'll be back in NY at the end of October.

Both: Oh yeah, buy our record.

Reneé: We loved the PWAC, too bad about that....Suburbia sucked...

Mike: I had fun running across the bar.

Reneé: I had fun dancing to Hole, Nirvana, and "Oh Mickey." I had a great time...you don't have to put that in there [laughing].

UTV: Don't worry about it, I won't. ☺

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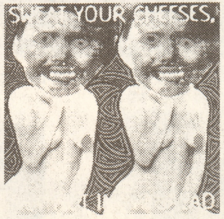
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By Groovy and Rich (with help from Myk)

*The first time I ever heard anything on Burning Heart Records was a little over two years ago. Groovy had called me excitedly about this Punk label from Sweden that had sent some CDS for review, and he was lovin' em, claiming, "Shit, there are all these great Swedish Punk bands, but they sound so...**American**.". Well, Greg sat me down and forced me to listen to bands with names like 59 Times the Pain, Millencolin, and No Fun At All, and they blew me away too. Labels like Epitaph and Revelation must've been impressed as well, as some of the bands are now involved with those bigger labels. Greg and I came up with questions (with some help from Myk) and emailed 'em to Burning Heart Records guy Peter Ahlqvist, and here's how he responded. Write to: **Burning Heart Records Box 441, 701 48 Orebro, Sweden.-Rich***

Under the Volcano: How long has Burning Heart been in existence? Please give the history.

Peter Ahlqvist: I started doing things under the name Burning Heart in 1991. Then I was putting on shows at a venue called Rockborgen, and I also did the bookings for Bergslagsrocken -- a Swedish alternative festival. This was done by Burning Heart Promotions, which also put out a freebie magazine called *The Burning Heart*. The name was, as a matter of fact, influenced by Uniform Choice and their record *Staring Into the Sun*. There's a drawing of a burning heart there, which is where I got it from. And, as the sucker for positive emotional Hardcore I was, I wanted the work I did to carry a positive emotional message. Then a couple of years later I decided to release to start a label to push and promote upcoming alternative Swedish bands. I didn't have much of a vision really... Just wanted to put out some good shit with some money I had saved. I was just expecting to sell the initial pressings of 1000 copies that I did at the time. However, the first two releases -- CD singles with No Fun At All and Refused -- went on to do very well. Today, the No Fun At All single has sold +25,000, which is amazing for a Swedish band. Pretty soon after those records came out (May '93) I picked up some more bands (Millencolin, Sober, Merryland, and Mindjive). All of them very diverse up and coming young bands. I also run into the guys from Birdnest Records (Swedish "punk" label) who offered to financially back me up, and they gave me some confidence in what I was doing. My next step was to give it a go, and so I did........

UTV: Burning Heart had a reputation as a primarily Straight Edge label earlier on. Was this intentional?

Peter Ahlqvist: Hmm, that's kind of funny 'cos the only Straight Edge band ever on BHR is Refused. In the beginning even No Fun At All were sometimes described as Straight Edge by many magazines/fanzines. Don't know where that comes from'cos No Fun At All don't, moderatelly speaking, miss the opportunity of a party. Intentional? No, not at all, and I am a little bit surprised if people got that impression 'cos we didn't really fill our ads with X-marked kids or imply anything along those lines. Okay, there might have been one or two ads in *MRR* with a picture from the first Refused demo where a kid with an X on his hands is flying through the air. But nothing else suggest we were Straight Edge. Nothing against sXe, but we try to be much more open-minded and diverse instead of following the typical Straight Edge path.

UTV: Does Burning Heart have any agendas other than musical -- politically, ethically, or otherwise?

Peter Ahlqvist: Well of course there's something there. Even though it isn't outspoken. I mean, the whole basic idea for Burning Heart Records was to support underground music of various sorts. It was a positive act and a statements very much influenced by the positive hardcore of the '80s. We used some "lines" on the back of the covers of earlier stuff that said "the message is unity, make sure it's playing on your jukebox." I guess that's what we are trying to preach. Some kind of a "walk together, rock together," "if the kids are united," "love sees no color" -message. Of course, we are not a "radical" DIY label in the pure form, but the whole DIY ethic has influenced me and in many ways still means a lot to me, even if we are more flexible now, and in many people's eyes sold our souls (?!)........

UTV: Is there a reason Burning Heart seems to choose to release CD singles rather than vinyl 7"s?

Peter Ahlqvist: Yeah, because vinyl was totally dead when I started the label. There was only one pressing plant still hanging on. We were actually the first Swedish -- or maybe European Punk/Hardcore label -- that started to systematically release CD singles. And it paid off! It was a good way for the "new generation" to discover "new" music by just having to buy a CD single instead of a whole full-length. It made us reach a new audience that wouldn't have picked up a vinyl 7".

UTV: What obstacles have there been to getting a US licensing or distribution deal for the entire label, as opposed to certain bands getting signed to Epitaph, Fat, or other American labels?

Peter Ahlqvist: It has always been tough, and it still is our biggest problem. In the rest of the world we are working with good reliable distributors, or have label deals with companies that manufacture, promote and distribute our stuff (Japan, Brazil and Australia). But in the USA it is very hard and difficult to do something. We just recently gave up our plans to cut a deal with a well known American indie, and now we are back at point zero again. It's so much easier for American bands to divide and conquer Europe than it is for a European band to have any success over there. I hope it will change, but I don't know how. I mean, some of our bands are doing pretty okay. Millencolin are doing good, No Fun At All too, and 59 Times the Pain are starting to tear down the walls as well. But, there's still a lack of support towards picking up and doing a Swedish label. In many aspects I can understand that though, 'cause the American market is so huge, and you gotta put a lot of effort and enthusiasm into it to get a thing like Burning Heart working over there. I rather wait than let someone do something half-hearted. I know there's a lot of good to excellent stuff on Burning Heart, and I hope that someday people will be able to get hold of the BHR stuff as easy as they can get a Fat Wreck or Epitaph record. But I don't think that will happen for awhile yet, so in the meantime we'll have to license the bands to American labels. Starting it ourselves isn't possible 'cause it needs to much financial and other resources that I cannot make available right now. I gotta be here to take care of the bands and the operation and make sure we grow in Europe and the rest of the world. That's my main priority. It's cool though, 'cause day to day the interest over there grows. We get lots of letters and emails, etc., and people seems to like the stuff we do, even though they find it hard to get the stuff, and because prices (due to freight, custom taxes, etc.) get too expensive. It's great there's an interest, but it fuckin' hurts too 'cause it makes me realize we could do so much more if we were represented over there. But I shouldn't complain really, as I guess it is just a matter of time.

UTV: How do you feel about Burning Heart being called "The Epitaph of Europe"?

Peter Ahlqvist: I kind of like it 'cause Epitaph is a great label when it comes to their treatment of bands, and ethics. They are not our only role model though. I also think we are much more diverse than they are in the music we present. And they are more "punk" than we are. I think they have done a lot of good things even though they (or we neither, for that matter) are perfect. Musically, they are not a big influence. Of course I like some of the bands, but labels like Two Tone, Xclaim, early Revelation, Stiff Records, and No Future have been more of a direct influence on Burning Heart.

UTV: Would you say the Burning Heart "sound" is more a reflection of what's happening in the Swedish punk scene, or a response to American punk bands becoming internationally known?

Peter Ahlqvist: I don't wanna say there is a "Burning Heart sound" because of the diversity that actually exists. I agree though, that the majority of our bands are very influenced by the American scene. But the thing is that they do it very well, sometimes better than the American bands. Everything here is influenced by America; movies, food, music, or whatever. Sweden is a technically advanced country where we are immideately reached and influenced by new trends, from mainstream to underground. And because Sweden has learned how to export music, our bands reach foreign shores more often than countries. I don't know if it is good or not. I have mixed emotions and feeling for our lack of cultural identity, but Coca Cola, *Beverly Hills 90210* and McDonalds are everywhere. It's ugly and scary but it's an imperialistic thing that influences everything. And it's no wonder why kids in Sweden, Finland, Spain or Holland suck it up 'cause it's all about the same principals when it comes to selling "American music" over here. We all eat it up.... But nevertheless, I have always prefered American Hardcore since the early releases of Dead Kennedys and Black Flag, towards the British Hardcore/Punk sound, and I guess that affects the style of music I pick up for the label. It's not that the bands are copycats, but the majority of them are definitely influenced by American music.

UTV: Is there any particular reason the bands sing in English rather than Swedish?

Peter Ahlqvist: Well, there are of course Swedish Punk bands than sing in Swedish, but I wanted Burning Heart to have more of an international direction, and therefore I do not sign any bands singing in Swedish.

UTV: How big a part of the Swedish Punk scene is skateboard culture?

Peter Ahlqvist: Not much really. Of course, a lot of the skaters listen to Punk, especially the older skaters. The affliction was bigger two-three years ago when bands as No Fun At All and Millencolin started to happen. The skaters then were really into it, and Millencolin were #1. Today a big part of the scene listens to Hip-Hop, Wu Tang Clan, and have a more laid back style. Millencolin got too popular, and it wasn't considered "cool" anymore. But now it's coming back a little, when a lot of the "older guys" are paying more respect to Millencolin, and the fact that they have always done their thing, and because the band consist of old skaters.

UTV: How did The Business get involved with Burning Heart?

Peter Ahlqvist: I started to listen to and re-discover Oi! about a year ago. I've always been a big fan of that music, ever since the first *Oi! The Album* compilation came out. It was, in fact, the first music that got me "involved" in music, and got me on the feet to do a fanzine. Anyway, I started to dig into all my old records, and also bought a lot of the re-issues on CD. Then I found out that The Business had recorded an album for Taang, and were doing really good. I then happened to speak to their booking agent, who told me they were looking for a European label, as Taang didn't really do much over here. So I got interested and started to talk to Taang about it. However, that didn't work out, as Taang wanted to do Europe on their own. I didn't give up though, and instead started to talk to the band. Luckily the band has a clause in their contract that allowed them to "on their own" license the album

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to anyone 120 days after the release. So we used that paragraph, and now we are doing the band for Europe. It's just for this album though, but we hope to do a good job for them so that we can continue to work together. The new album is actually very good. I really liked the early stuff, then I drifted away from the band and that type of music for many years. Now I'm really nostalgic about it and really listen to a lot of Cockney Rejects, The Upstarts, Blitz etc. The good thing thing with the Business is that new album has a '90s feel to it, and it doesn't feel dated at all. They still got it in them. I also think this music will sort of rise 'cause it's all coming back.

UTV: What frustrates you most about running this label? What makes you happiest?

Peter Ahlqvist: The most frustrating thing is the financial stuff. It wasn't until two months ago that I employed a guy to do all that stuff. Earlier I have been doing the lot, which affects everything else. Another frustrating part is how to be an employer while maintaining a friend with your employees. Most of the guys that work for the company are friends from the town I grew up in, and sometimes I find that situation very frustrating, painful and hard to handle. Being tactical and diplomatic isn't always the [most fun] thing to do. But necessary though. The happy moments are many. I often try to hook up with the bands and travel with them for some days on the road -- I like that! I don't wanna lose ground. Getting the chance to work with artists as Samiam, The Business and Refused have also been highlights of the recent past. And right now I am totally freaking out on the new Hives album that I really like. The best thing though is definitely receiving new recorded material and to check out new designs on posters, booklets etc.... Plus that, running a label gives you a lot of opportunities to travel. It's a lot of work though, so sometimes it really becomes a pain in the ass with papers and work all around. On the other, I can't really imagine myself working for someone else.

UTV: Has the rise in Ska's popularity globally helped boost sales of releases like Liberator, Chicken Pox, The Hives, or the One Step Ahead comp?

Peter Ahlqvist: Well to a small extent it has. But on the other hand Ska is not as popular as in the US yet. Not at all actually. There's a traditional scene, but the bands that we are doing are the first wave of Swedish Ska ever. There wasn't even any Swedish Ska around at the time when Two Tone broke loose. But the interest is growing, and Liberator and Chickenpox reach a lot of new young kids that would never pick up a Ska band on a traditional label unless one band scores on MTV or whatever. When we started to do those bands they were debutants -- no one here knew shit about Ska. The stores hardly stocked the stuff and gave no guidance whatsoever to the music. Now it's growing and growing, though not yet exploding. I'm confident it will grow, but I don't care if it explodes or not. But personally I listen to more Ska than I listen to Punk or Hardcore today. There's so much of the old Jamaican stuff that's really good, and Two Tone has always been my fave label.

UTV: Do you distribute other labels?

Peter Ahlqvist: Not really. We run a mailorder, but we don't distribute. Basically we try to keep our own stuff and other Swedish stuff available. Then we've added some American labels to what we sell. There's not really any plans to do any distro either. We sell to some stores, but that's just clothing and some Burning Heart related material.

UTV: What distinctions would you make between Burning Heart and the relatively new Sidekicks Records? Why was Sidekicks created, and what plans are there for that label?

Peter Ahlqvist: It's gonna be the same kind of music more or less. The thing is that I have made some money, and I wanna use the money somehow. So what we have done is that we have started up a side label that we are financing. We just brought in a guy to do the groundwork, and to work with the bands. It's gonna be operating pretty much like how it was when I started Burning Heart. The only band on the label rightnow is Within Reach, but we are talking to Voice Of A Generation (sort of Oi/Rancid influenced) and Skalatones (Swedish Ska band featuring Charley Anderson from Selecter). I hope we can get it into action.

UTV: What's coming from Burning Heart? Is there anything you'd like to tell our readers?

Peter Ahlqvist: Well right now, this month, we have a very hectic schedule with the new No Fun At All CD (their best one yet) coming out. There's also the Business album, four albums from Refused. We just signed the band and also got the rights for the back-catalogue. So now we are releasing a demo-compilation, a compilation oftheir MCD and all CD singles, the *Songs to Fan the Flames* album and the *This Just Might Be the Truth* album. All of them as mid-price albums. Besides all this there is also the Hives and their album *Barely legal.* A garage-rocking masterpiece that I right now give as much time in the stereo as Colorado gives Forsberg and Sakic ice time. Imagine Operation Ivy meets New Bomb Turks and add Dead Kennedys flavoured guitars. It rules.............. Other than that, there's no new stuff until January/February, when there will be albums from Refused, Liberator, and Chickenpox. I also wanna tell the readers that the Samiam album will be released in the USA soon. We do it in the rest of the world, but it seems like Ignition Records (a New York subsidiary to Tommy Boy) is gonna put it out over there. So don't write us for it........:-)

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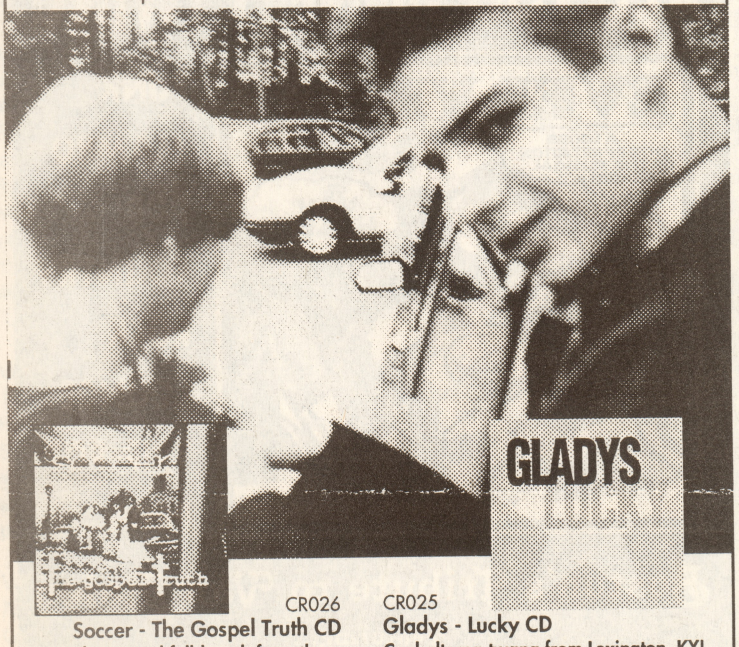

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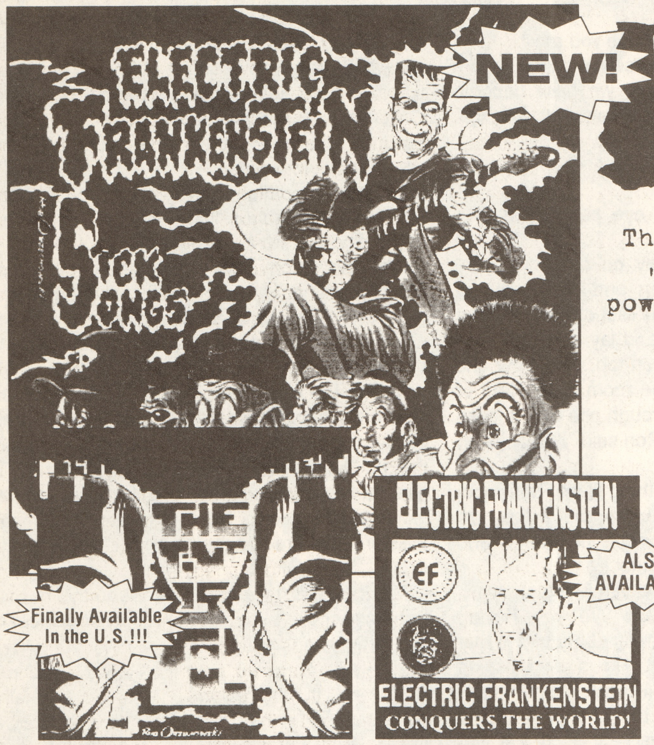

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Epitaph

Down By Law

by Marc

Well people, we realize that Dave Smalley and Down By Law have already graced the cover of ***UTV*** *before, and I think there is enough going on with the band right now to put them on again. I have known Dave since his days in DYS, and he is someone I look up to and admire very much. The band's latest release,* ***Last of the Sharpshooters*** *[Epitaph], is out now and I think it's awesome. Very different from previous DBL records, the latest has an uncharacteristically dark tone. If you're a fan of DBL you will love it; if your not familar with them, go pick this one up, as well as the other four full-lengths they have done. This interview was done in Manhattan while Mr. Smalley was up here for the Warped Tour. In the room were Epitaph guy Jeff Abarta, as well as Spag and Ron Noiz.* ***-Marc***

Under the Volcano: Now that Down By Law is spread out all across the country, what does the future hold for you guys?

Dave: A lot higher air fare bills, umm, really, that's about the only difference. Sam already lived in Florida, and all it means now is that we have one extra flight to pay for anytime we do anything as a group, you know? Which adds four or five hundred dollars onto each trip that we make. But at the same time, because Sam lived in Florida, we never practiced three times a week or that kind of stuff anyway. At least since he's joined the band which is four years now, so...... You know there are a lot of bands who have done that. The Pixies always did that, Bad Religion does that -- you know -- Greg is in LA, Bobby is in Seattle, Jay is in Canada, Greg Graffin is in Ithica, New York and Brian is back in DC. They are even more spread out than we are but if you have good enough musicians I think, and at least one central songwriter, you can do it. It's not too much of a problem.

UTV: Here's one of many questions about LA. Why did you move back to Virginia from LA?

Dave: Uhhm, there are a couple of reasons; mainly for the family. We have two little girls now. I love LA, I am never going to put LA down, I have a lot friends there and Down By Law is still an LA band. It's where we are based, it's where our label is, it's our home court. We have always been an LA band -- in essence -- and I love a lot of things about LA. I moved just because I wanted to be back home, not because I hated LA. I wanted to move back to the East coast, because its where I am from, Virginia and the East coast. I think it's a better place to raise little girls.

UTV: Oh sure, my whole decision on moving was -- pretty much -- based on my sons. At the same time I was sick of LA, I was sick of what was going on out there. Too many people in LA stick their heads in the sand and just pretend that problems don't exist. I am not one of those guys.

Dave: Yeah, that's what the song "USA Today" is about. It's how we really get immune. It's not just about LA, it's about how American society in general gets immune to the violence. You know, you'll see a news announcer, and she will announce whatever, and will have a nice smile on her face. Then she will go to the next story -- whatever it is -- and we become immune to it.

UTV: Right, it doesn't even phase you at all.

Dave: Yeah totally. And of course, LA being such a violent place in a lot of ways, we have become immune to it. [Some laughter breaks out amongst Spag and Ron].

UTV: What did you do, fart?

Spag: Nah, hahahahaha........

UTV: Tell the story of the eye patch. [Dave is oblivious to the inside joke].

Spag: When we went away on tour, we were watching these porns in the van, and I was being an idiot of course. I was telling the rest of the guys that if you set your TV up right and lay down on your back, when the girls are up on top, you know, the close view? [At this point the room is in dying of laughter]. Well, if you look through one eye, it looks like [the girl is with you]. So Ron said "I'll buy ya an eye patch."

UTV: That was our little road thing Dave. Sorry, but it was a nasty trip. Alright Dave, who is the new drummer now and what bands has he been in and how did you meet him and all that?

Dave: His name is Milo actually. We met him... well, it was through a blind audition. We were having auditions, and I think the cool thing about him is that he is very technically skilled. He is an amazing drummer. We go through all these drummers -- every year I think. It's like the changing of the seasons, but they are always very good. He just came in and liked our music and he had been asked to join a couple of other bands, and he didn't want to do it, he wanted to be in DBL. He really loves the music, and the drumming that is required.

UTV: Has been in any other bands?

Dave: I don't think he has been in bands that other people would know. He is in another band, that apparently is, well, for a lack of a better term, is more Prog Rock in a way, but that's so cool for me to know that he can do stuff like that. Because guys like Neil Peart -- well Jeff and I were just talking about that, or any of those drummers that are in those kind of bands --- are phenomenally talented. And he has done a great job very quickly, so we hope that he lasts.

UTV: Can we throw old song requests at him? Will he know them all?

Dave: Well, probably not, although he is very quick, like you said before, he'll learn five songs and the next day he will come in and know them all. He was having trouble with one of the parts from "500 Miles" and he just couldn't get it. Well, the next day he came in and he just had a look of vengeance in his eyes and it came out perfect. So that's the kind of drummer he is. He's also a drum teacher as well so...

UTV: Sounds like he is a student of music. Does the name *Last of the Sharpshooters* have any significance?

Dave: I hope so. To me it's a kind of invoking the joke that someone or something or some group that's fighting the fight against all odds, even when the whole rest of the world is oblivious, or when the whole world is against you. Its like the Gun Fight at OK Corral or Custer's Last Stand, the last guy or girl fighting to give his or her best, you know? That's what the "last" means to me, just standing up for it.

UTV: Getting to the new record, its really different from the previous four. What was going on with you at the time you were writing these songs?

Dave: Uhm, I don't know specifically, I don't know if there's anything. Everyone keeps telling me that this is a more serious record. I guess it is. I know specifically I had said -- or we all said -- that we didn't want any "Counting Crows Must Die" or anything like that. Although it's a funny song and I love it for what it is, I don't know. I was in a more serious mind frame.... I know there are a lot of bands that do "ha ha" music out there, and Down By Law has its funny elements to it, but we are ultimately inside, happy people, but there are a lot of things in the world that are happening and I try to write about it. So.

UTV: Rich didn't want me to ask you this question, but mainly he said because you have been asked it a million times, but I would like to know, how was it producing your first record?

Photo: Katrina Dixon

Dave: Ah no way. I am still excited to talk about it because its still pretty new. I loved it, I worked on, you could say all of the Down By Law records to some extent. I worked a lot on *Punkrockacademy* with those two guys, I had a lot of hands on with that. This was the first time I said "I am going to produce this." I know my way around the studio so much because I've been around it for so long. It quickly fell into place. I'm producing a record for a band from England next week.

UTV: You just answered my next question. Is this something you plan on pursuing in the future?

Dave: Yeah it is actually. I've been asked by bands for along time.

UTV: Yeah, I know; **we** asked you.

Dave: And I have kind of reached the point, after this record, where I said that this is something that I feel good about doing.

UTV: Who are you producing?

Dave: This band from England called Travis Cut, and they're recording at Inner Ear, which is the legendary DC studio. They sound like early Husker Du, they are a three piece and they are really, really good. They opened for us somewhere in England, and I really liked them.

UTV: So how do we get you up here?

Dave: Well, I am a lot closer than I ever was. We'll just have to set up time when I'm home and I'll come up.

UTV: Cool, thanks. Alrighty then, on the opening song, "USA Today," it really feels to me that I could have written that song five years ago. You totally described the way I felt at that time. Is that aimed at LA or the country in general?

Dave: Well that song, is aimed at the country in general. I think LA -- it's quite a unique city of course, just like New York is -- but LA is definitely indicative of America in a lot of ways. It is a big, popular city with a lot of... well... it sets the tone for culture in a lot of ways as well. So the song is aimed at the whole country, but it was inspired. I don't know if you saw a lot about it here on the news, but there was a robbery in LA about four months ago and there were guys who came out of the bank with hoods on and fully automatic weapons. It was just like the movie *Heat*. I was watching the news afterwards and the newscaster said "blah blah blah," you know? And then she goes on to the next story, "A baby panda was born at the zoo today..." She just did it with the same smile she had on her face as she did when talked about the robbery. I just made me think about the immune system we have developed in our country in regards to violence.

Ron Noiz: It reminds me of the Versace funeral report where they were talking about what people were wearing.

UTV: Yeah, what's that all about? The guy had just gotten blown away and all they are concerned with is what people are wearing?

Dave: Yeah, that's awful. It's the same kind of thing.

Ron Noiz: Were they Bugle Boys?

Dave: They showed Elton John breaking down crying, and I felt that was really uncalled for. It's not really cool. It's like when all those people got shot at Starbucks. They showed the Dad when he heard the news that his child was killed. I thought that was really terrible.

UTV: If that ever happened to me I would be re-arranging the guy's face. Forget it, I'd lose it. On the song "Get Out" you are expressing your dislike in regards to England's look towards Ireland, but then you say "England I love you in so many ways." Do you expect any problems from your British friends?

Dave: I don't expect problems from the smart ones... uhm, I expect potential problems from the skinheads. They usually don't bother with Down By Law, as we obviously don't have anything to do with what they like. I have a friend from England who listened to that song and he said, "Well, we agree with you on this song, but you know, there will be people who will hear it and show up at your shows, the skinheads."

UTV: You need to bring the wall with you. You know, the Spag/Vin/Marc wall.

Dave: There ya go... that would be great.

UTV: We're ready to go.

Dave: Wait...I mean, I **do** love England, and obviously my music is strongly influenced by it and that is probably our most popular country in Europe and people really like us.

UTV: It seems that only the stubborn and ignorant wouldn't understand where you are coming from.

Dave: Yeah. That's why I put that in there, that this is not an anti-England song, its an anti-England in Northern Ireland song. Really, it's a military occupation. If you ever have the chance to go there, its amazing that THAT can exist in a western, industrialized society. You go there and you see kids with huge guns that are scared and they are ready to fire at anything because they know that anyone can be IRA and they're in danger. You really have to be careful, it's a freaky situation.

UTV: What a tough way to live.

Dave: Yeah, it sucks.

UTV: The song "Urban Napalm" discusses the LA Riots of '92. Why did it take you a long time to write about that?

Dave: Well, I've been wanting to write about it for a long time, but it was the kind of thing that I didn't want to force myself to write about it. I wanted to write about it when it was the right time. It just started coming out. I like the idea that when you think about the riots in LA, you would think that it would be like a really raging, angry song. I like the idea that it combines a really mellow... well the verse is Reggae, which is the most peaceful form of music there is in Rock. So, to combine a Reggae song with these words about an awful time when the city was on fire, I love the gist of it.

UTV: The mix of it makes it an awesome song; it's really good. On the song "Concrete Times" you talk about the days when there were trees and grass for the kids to play on, now all we have for them are s and shopping centers. Is this one of the reasons you chose to leave LA? I guess what I'm trying to say is when I think of home -- Los Angeles and Orange County -- now all I see is one big fucking mall. I don think it was the same way when I grew up there. I mean, we **did** have some room to play.

Dave: I totally agree with ya. That's what it is. You know I grew up in Virginia and we had trees and a yard and I could ride my bicycle without fear and stuff like that. Yeah, LA is not like that at all...again though, I think LA is indicative of America you know? It's harder today than it was 20 years ago. Don't be trying that eye patch out here Spag!

UTV: Yeah, Spag come on, there is no VCR here [we all laugh. What is the song "The Last Goodbye" about?

Dave: It's about a specific girl. John and I wrote that together. John was the inspiration for the words. It's about a particular girl in his mind....it's a song about a girl -- for those of us who are boys that like girls -- uhm, and any girl who kinda basically leads you on and then tells you to F-off. It leaves you broken hearted.

Spag: It sounds like every girl!

Dave: Everybody has definitely had that experience, you know, and I'm sure every girl has had that reverse experience as well. So, it's a broken hearted love song.

UTV: It wasn't very specific, like if you were talking to a friend who had been there for so long and all of a sudden they wouldn't return your phone calls, or wanted nothing to do with you. It didn't come across as a love song. It didn't come across like that to me, it sort of felt like if all of a sudden you wouldn't return my phone calls, I would be like, "Damn Dave, what the hell did I do?"

Dave: Right. It's definitely an angry, broken hearted love song. But you know the nice thing about music and one of the nice things about Down By Law in particular, is that most of those that I write tend to be able -- and I do it unconsciously -- kids or adults tend to be able to adapt them to their own reality. For instance, when I wrote "All American," I was writing about me, but so many kids and people -- like 25 year olds -- would come up to me and say, "Wow, that was me, you know? An older punk guy who still has his records and blah blah blah..." That's a song so many people identified with. A lot of people, in regards to this record, are identifying with the song "Cool Crowd." It's like you still love this music, but there are parts of it that you hate, and there are things about the trendiness that you hate, and it doesn't feel like you're a part of the "In Crowd."

UTV: Oh my do I relate to that one. Nine out of ten times when I go to a show on Long Island I'm the oldest guy, and sometimes I just look at it, like "Fuck, do I really belong here?" But I know that I do.

Dave: Yeah, it's yours just as much as it is anyone else's. It's hard. Even 16 year olds that go to shows feel the same way. They think that they don't relate and that nobody understands them, "You don't understand what I love." Everybody has reached that point at one time or the other.

UTV: Right, uhm, my decision to leave LA was pretty easy to make; was it a tough one for you?

Dave: It **was** tough, in some ways. It was definitely tough for me. I have a lot of friends there, it's where I started Down By Law, I have a lot of ties there. The restaurant is there, you know Chiquita Bonita, I don't know if I took you there when you were home but...

UTV: Yeah you **did** take me there. Those people love you.

Dave: Yeah and the waiter there, Tavo, he is like a family member. We would go there like twice a week. He gives birthday presents to Madeline and all that.

UTV: [to Spag and Ron] You guys should have seen it. We walked in, me, my dad, Dave and John and these guys were like "Ah Dave, my son is here, have a seat and welcome!" I think the bill was a little cheap too.

Dave: Its kind of like Alfredo's too. You know, the wife and the son and the daughter are the waiters and the waitresses. So I **do** miss a lot of things about LA. It was time. We've been talking about it for a couple of years. The last time we were going to move was about a year and a half ago, but Caroline's boss was like "Don't go, we need you to stay" so we chose to stay.

UTV: Was she able to continue with the company she was with in LA?

Dave: No, she's just gonna be a mom. She's been wanting to do that for awhile.

UTV: Okay, now that we have Mr. Smalley on our coast, can we expect to see you more often or are the tours gonna be pretty much the same as in the past?

Dave: No, the tours will be pretty much the same. The only thing that I might do is pursue more solo stuff, you know, doing a solo record and doing solo shows up and down the East Coast.

UTV: Well, if you need a bass player, let me know. [We all laugh]

Dave: Well, there are two things to that I kind of want to do. Of course, they are secondary to Down By Law. I've been writing a lot of Mod songs lately, kind of like early Who... I love writing songs like that and it's really fun, and it's something I want to do, a lot of early Mod stuff, I've been into that stuff for such a long time.

UTV: Oh, hell yeah, like I can watch *Quadrophenia* over and over again, I love that movie.

Dave: It's a lot of stuff like that and even earlier than that, like "My Generation" and "Anyhow, Anyway, Anywhere," stuff like that. I've been writing a lot of songs like those lately. I'll probably do something like that either with the band or just me. I'm not sure about that yet though.

UTV: What did Sam and John have to say about you moving?

Dave: Well, Sam was fully supportive because A). he can connect to LA through DC and we can fly together and B). he knows what it's like to want to be home and stuff like that. John was pretty skeptical about the whole thing for a long time; he was pretty upset about that.

UTV: I knew it would be a hard transition for John because all the times that I was home you two were always together.

Dave: Yeah, and you know John is a friend as well as my bass player.

Ron Noiz: So when do you guys practice or what happens?

UTV: Wait you dipshit, that's my next question!

Dave: WOW! The hatred in here!

UTV: Nah, I don't hate him, but that was my next question. Damn you Mo'time.

Dave: We rehearse as little as humanly possible to stay really tight and really good. I personally feel like some bands do better practicing two or three times a week, every week, and I also feel some bands do better not doing that. For me, its better for us not to be always together. What we actually do, if you want all the details, is that when it's time to record, I will send everybody my songs. Or like when I was living in LA, John would come over and we would practice in my living room a lot or something like that. He would have a little pignose amp and I would have a little pignose amp and we would kick all the girls out for the day. We would work on things together, you know the bass parts. I would just send Sam a tape and he would work on them as well. Sam always writes like three or four songs on every record and he would send them to us as well. And then when we would get together. In the case of *All Scratched Up*, we got together like two weeks before the actual recording and we worked on it. The first three days it was terrible, but by the fifth day, it was perfect. Every guy in the band is a really good musician. That's one thing that I'm kind of an asshole about, is that I wouldn't be in a band with someone who wasn't a top notch musician. It's just not worth it to me. I don't want to be surrounded by people who are not top notch musicians. It's kind of like, if you're going to be a musician, be a great musician. I mean I work real hard to get better and better all the time. Luckily, I think all of my guys are the best. I mean, whoever people rave about as far as bass players go, like Matt Freeman from Rancid -- he is a great bass player -- but I would take John in a heartbeat because to me he plays with more feeling.

UTV: I know what ya mean by that because Ron has made me a better bass player. Before I used to be half-ass... not half-ass but I was afraid of a challenge. Ron has brought that out of me to the point where I think that I can play anything. He has made me a lot better.

Dave: Hey Ron, what are ya playing these days?

Ron: The same one I have always had, the one you saw when we played with you guys. Except I broke the volume knob off.

UTV: Yeah, he did it at a Joykiller show when we opened up for Jack. He was going nuts!

Dave: Must have been a good one.

UTV: Yeah, it was. Well, you played the Island last year at the old PWAC. When can we see you again?

Dave: Ah, I guess we're playing here in New York at the Summer Nationals on September 3rd with Pennywise and H2O. We got offered some of the other shows, but that is the one that I really wanted to play. That will be the next time we play, then we're headlining our next tour that starts at the end of September and starts on the West Coast and we will work our way over here, so we will be back either the first or second week in October.

UTV: Ok, last question about the move... how are your wife and daughters adjusting?

Dave: They are good. You know Caroline is used to working, and now it's kind of hard for her to get used to not working. When you don't work it's like this huge transition when you aren't used to it. It's hard for her. She has a lot of clients that stayed with her and want her to do their stuff, you know, but in essence she is a free lance designer now.

UTV: She did the cover for your new record.

Dave: Yeah, she did the whole thing.

UTV: Where did she get the GI Joe guys?

Dave: There is an artist in LA, she does a lot of work for *Raygun* and some other magazines, and her name is Ophelia Chong. Caroline had asked her to take this picture and they kind of worked on it together.

UTV: Yeah, it's pretty cool. My little son had looked

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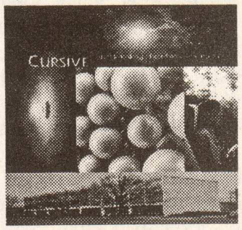

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at it and said, "Look Dad it's the Army men from *Toy Story*." And I was like, "No it's not."

Dave: It looks like them, but they are actually cowboys.

UTV: Being that you are now the proud father of two beautiful little girls, does this soften you as a song writer?

Dave: I hope not. I don't think so, because I think the songs that are on this album are some of the most serious songs I have ever written.

UTV: It doesn't appear so on this record at all. This record is pretty dark lyrically, but did you find yourself writing songs that you would have never written before?

Dave: I don't know. Maybe you can say that about all the Mod stuff that I've been writing, that's all brand new. That's one thing that I've been writing since the babies were born, so I guess it has had some effect on me, but I don't know. One thing I can tell you is that I would never put out a Down By Law record that was not on fire. I mean, if I listen to it and it's not on fire, then it won't come out. It's kinda like my old hero was Paul Weller and I think some of the stuff he puts out now is stuff that I can't stand. That's what "Radio Raga" was about. I never want to be like that. I never want to be like Billy Idol, whose Generation X was some of the best stuff I have ever heard, but now, well.... Going mainstream to me is not a good thing. Down By Law will never, it has no appeal to me. Never fear that a DBL record will not come out as good as I can possibly make it.

UTV: Have you had a chance to have some sort of homecoming party in Virginia?

Dave: No, I was actually in the new house for about a week, and then I had to fly out to Europe for a week of press, then I was in Amsterdam for three days, then France, Germany and Spain. Then I got home and had to go out to LA for four days to do our video.

UTV: What song?

Dave: We did "Question Marks and Periods."

UTV: That's the first video for the new record?

Dave: Yeah, and after that we had to practice for the Warped Tour in Europe, and then I came here from that. Now I will go home and get ready to leave for the Warped dates in two weeks.

UTV: I know you have some studio time booked with Ian [MacKaye]. What's that about?

Dave: Well it's not actually with Ian, its with Don, who is the owner. It was funny. I had called over there to talk to Don and somebody answered the phone and I said "Is Don there?" and he said, "No, he's doing a studio session right now, can I take a message?" And I said, "Well, tell him that Dave Smalley called," and the guy said, "Oh hey Dave, it's Ian." [laughter all around]. It was cool to hear his voice again. [The tape clicks and I have to switch it over and a discussion about New Yorkers takes place. Here's the end of it].

UTV: I have not become negative since I moved here. Dave, these people call me the "Over Enthusiastic Californian." Compared to everyone else I guess I am. Some of these people are total pessimists and I think that everything can be a positive. If you give it 100% you can make it a good thing. But these guys [Ron and Spag] are like not like that at all. Oh shit! These guys are like, "Everything fucking blows, it's never gonna happen, I'll believe it when I see it, fuck you, everything sucks!" That's the way they are.

Spag: Yeah, Marc was jumping up and down, going nuts 'cause you were coming here, like a month ago, and I'm like, "Yeah, okay, I'll bring lunch." [laughter] The fucking guy was emailing me every day giving me the itinerary of the whole thing. Like, I didn't know?

Dave: I hold that as one of the highest compliments, that Spag likes Down By Law. He hates everything, and I always read his reviews and there isn't a whole lot of stuff that he likes, so I'm very honored.

UTV: That's just me though. I don't know if it has to do with where I grew up or the fact that I didn't grow up here. It's just me being me, no phony shit.

Dave: You know what there is a good outlook to both of those. I mean, sometimes I feel like Spag and Ron do, but then again, I know what you're talking about. Not to quote Annie or anything, but sometimes I do feel like you Marc, you know, "The sun will come out tomorrow." So I think it's good to be realistic but again optimistic. Does that make sense?

UTV: I know what ya mean. Sometimes I get shot down really hard but I always bounce back up.

Spag: It's alright Marc.

Ron: You'd be the same if you grew up in New York.

UTV: I don't think so. If I grew up with you fucks I would be one pessimistic motherfucker like you guys [everyone laughs].

Ron: You would be the most pessimistic optimistic.

UTV: Do you guys have anything for Dave? I have one last question.

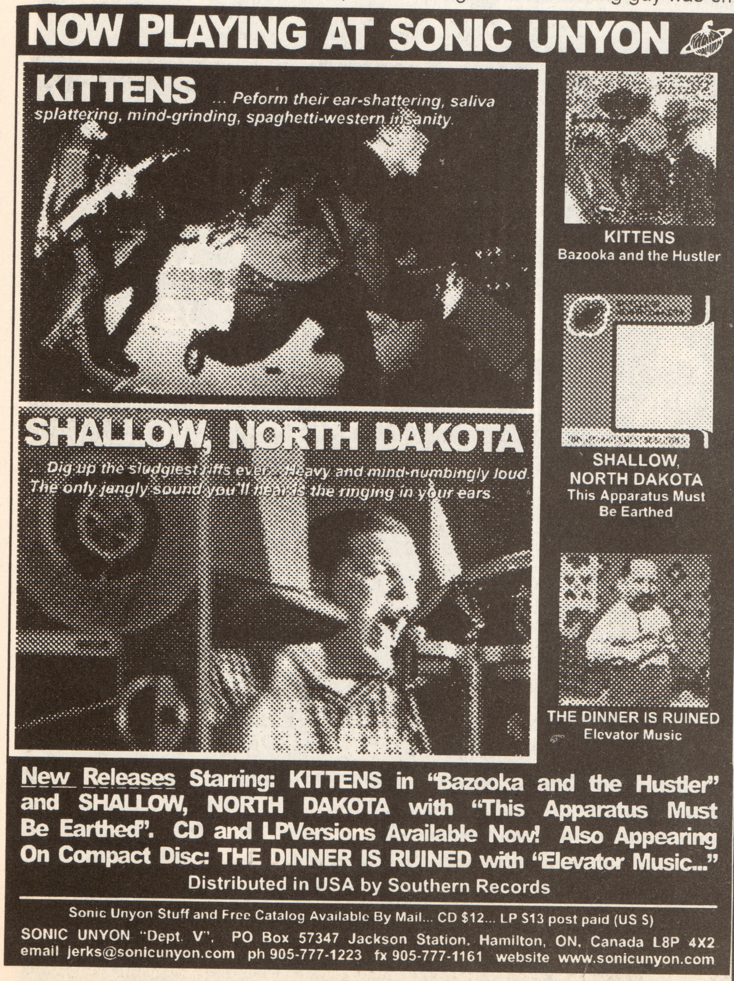
Spag: No, I have nothing to say to Dave.

Dave: Wow! I am hurt!

Spag: Nah, it's not like that; it's just that I haven't heard the whole record yet. The only time I heard the new record is when we were on the road, watching porn, and I had the eye patch on hahahaha.

Dave: Say no more.. [laughs].

Spag: I wasn't paying attention. We were watching porn, there were too many people in the van, you couldn't hear it. But, what I **do** hear on it is the Mod



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songs. They stuck out, I was able to hear those. I could tell you were into it again.

Dave: I can say that there are definitely some cool songs on there. Some of the earlier songs kinda shine through some of the newer ones. Like "Hit or Miss." There were some songs that have influenced others.

UTV: Ah, that's Rich Black's favorite DBL song, "Hit or Miss," that's his favorite. You know mine? Do you remember?

Dave: No, I can't remember, but I think it's off of the first record.

UTV: You are correct, first record, first song, "Right or Wrong."

Dave: Ah, that's right. You will be pleased to know that we will always do that song.

UTV: My little man always asks me about things when ya change drummers. He says "Dad, do you think they will play `Best Friends' for me?" And I always tell him, I don't know. Guess he will have to find out on his own, he'll be there, the next NYC Down By Law show.

Dave: I think the only one he [Milo] learned off of the first record is "American Dream." We will have to get to "Right or Wrong" after the Warped dates. We only get like a 35 or 40 minute set.

Ron Noiz: Do you guys always do the same set?

Dave: Well, not usually. One of the things I like so much about Down By Law is that honestly. We are one of the best bands in America live. Sometimes I feel like we suck... we don't always play the same set or jump at the same times or say the same things over and over, we are pretty unpredictable, and because of that there are variations, there are highs and lows. I'd rather have it that way. I think it's more exciting for the audience to see whether we are gonna smoke that night, and it makes it more exciting for us to have a different set list every night.

UTV: Doesn't Sam write that?

Dave: John or Sam does it, one of those two guys. So it does vary, when we're on the Warped Tour though, we have to be really precise about our timing, you know? Reading, we'll be playing in front of 80,000 people and Prodigy is playing right after you. People really aren't going to care. But wait, there are 3,000 people out there that are gonna love us, but they are gonna want to keep everything functional. I think for the Warped Tour we will keep it to like 14 or 15 songs. I really love the fact the Down By Law can be great some nights and not so great, by my standards, on the others.

UTV: I don't think I have seen a bad DBL show, honestly...

Dave: Well, New York, we are always psyched to be playing here. It's always a good vibe for us here. But you know, it's hard sometimes when you're playing in some city and the people there don't know you, and you have no connection with the city and you're tired, and that night something sucked and whatever. There are nights when I don't feel so good about our performance.

Ron Noiz: That's your feeling though; some kid out in the audience could be totally blown away and be like "Wow, that was great!"

UTV: Remember when Spag, Rich and my two little guys went up to Connecticut to see you and there was this one kid who knew the words to every song? I mean he knew them all, even the Dag Nasty tune. He was having a blast.

Spag: Yeah he knew them. He was shitting, having a ball.

UTV: My little son was sitting there on the stage the whole time just watching, like "WOW!" He was blown away as well.

Dave: I remember that... they were all back stage hanging out with us and having a good time. I remember that show very well. We had a lot of fun that night.

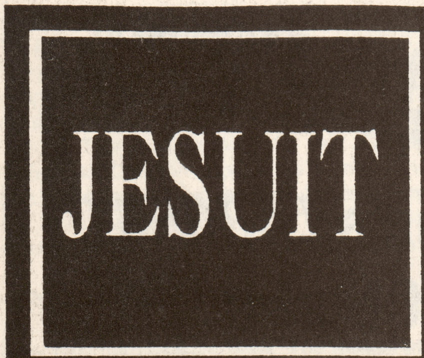
UTV: Yeah, it was awesome, and I still have those pictures. They're up on the wall at home.

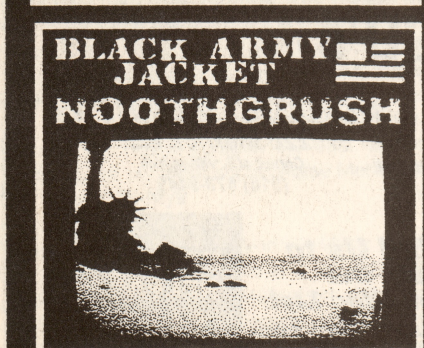
Dave: We'll tell both of your sons that I said "hello."

UTV: I will. I don't think I have any more questions and this may sound mushy but I will say it anyway. You are someone I have known and respected for a long time. I just wanted to thank you for being my friend and your time.

Dave: My pleasure. You guys are great, and I'll see ya next time I'm in New York.

UTV: You bet I'll be there. ☺





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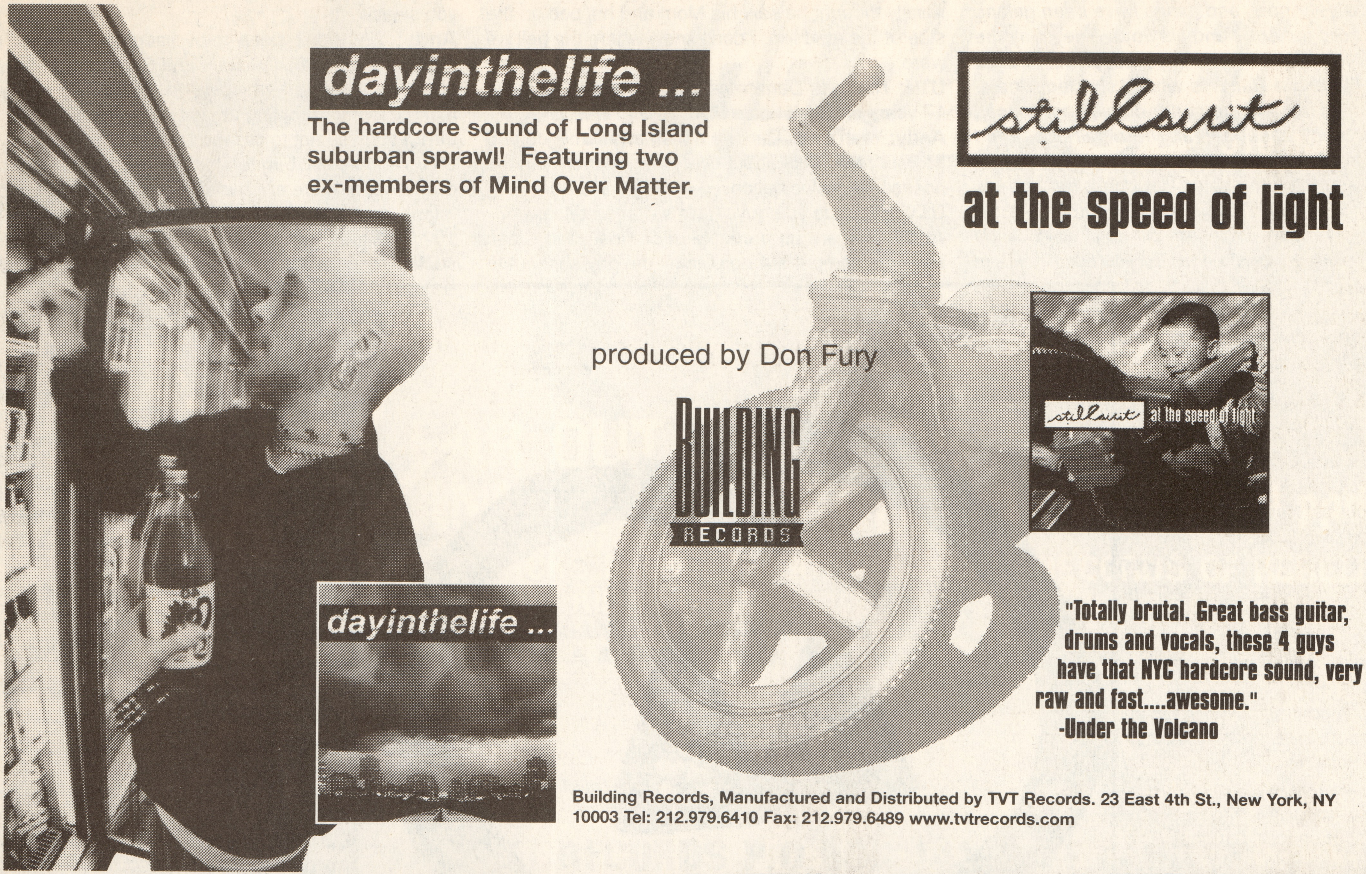
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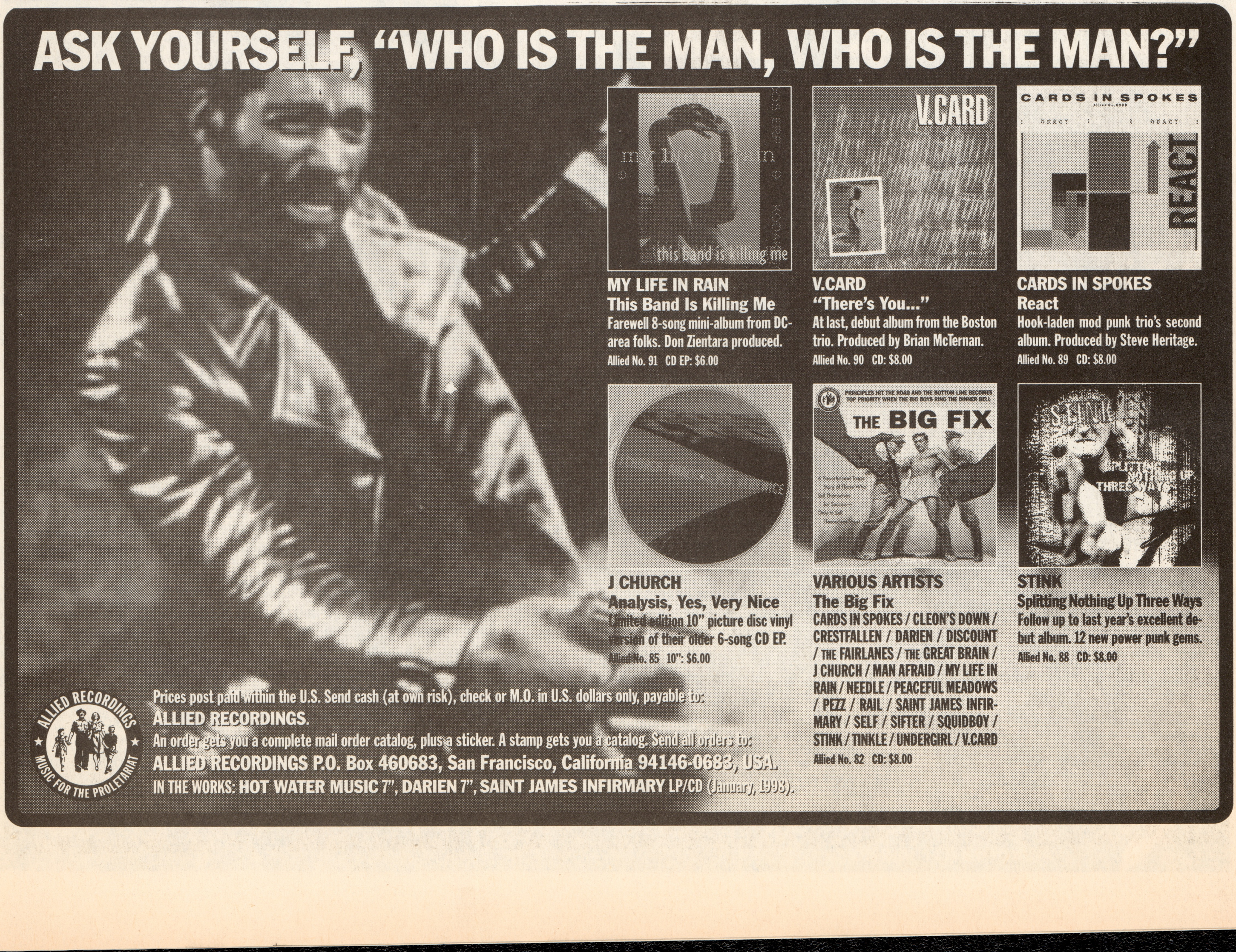
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KILL YOUR IDOLS

By Marc

*Kill Your Idols have been around Long Island/NYC for over a year now, and things have been getting rather hectic for Andy and his boys. They play the old school stuff likes it's nobody's business, straight ahead "Hardcore Punk" is what it's called. I have been a loyal fan and supporter of this band since I first met Andy about a year and a half ago, and I wish them all the luck in the world. It may not be as serious as other interviews I've done, but I guess the stand up comic in me is starting to make his presence known… Present for this were Andy (vocals), Jim (drums), and Barno (guitar). Read on…-**Marc***

Under the Volcano: How and when did the band start?

Andy: Alright, well, Vinny [Segarra] introduced me to Gary, and then Gary got John, and I got Ron and we had some loser. We got rid of that kid on guitar because Pantera was about as Hardcore as he got. Ron didn't work out on drums, so we got another drummer, and then he left for school. He got rid of us, then I met Jim through another band we are in called Worm Collapse.

UTV: Alright, and where did you get Barno from?

Andy: You [laughs], Barno was your drippings and we got him through you. We love him.

UTV: Sure, I do too.

Jim: We didn't like him until after we went out on tour, [laughs]

UTV: So now you really like him? He's a special guy?

Andy: He's was like our sanity on tour.

UTV: Speaking of the tour, how did it go?

Andy: Awesome; it went as well as I expected it to go. As far as the numbers of people, well, I don't know if that's important but, we didn't play in front of big crowds. I think the most people we played in front of was like 50 people. But it was awesome, the way we got treated and the response, it was great. We got rid of like 50 records in six shows.

UTV: So over all it sounds like you were happy with it. Give me a road story.

Andy: Nope.

UTV: Come on, something must have happened out there, I know it did for us.

Barno: Our stand in bassist lost it, and thought he saw his bed laying on the side of the road with his Mom pushing it [laughs].

Andy: Yeah, we had a fill in bassist and he started to hallucinate in the wee hours of the morning. He literally thought he saw his Mom and his bed on the side of the road like, I don't know where the hell we were.

UTV: That was Dan from Dis-Con right? The kid is 17 years old. Hell I didn't tour when I was 17.

Andy: Yeah it was Dan, he did an awesome job and he was really cool about everything. Other than the occasional hallucination.

UTV: What do you guys have as far as releases?

Andy: We are on a couple of comps… the Clean Records comp that I don't think the guy sent out to anyone for a review. We have the demo, which we have stopped selling, a 12" EP on None of the Above Records -- which just came out -- and also a split 7" with this band from Pennsylvania called Fisticuffs will be out in two weeks on Motherbox. A song on the *Punk Uprising* comp out of Virginia -- this girl hooked us up, she's awesome. She really took care of us while we were on tour. She gave us two king-size beds to sleep in. Her Dad was hooking us up as well, making food for us in the middle of the night, and breakfast too. She is awesome, she was so nice.

UTV: I have my own sleeping partner when we are on the road. Andy, the kids wanna know, who did you sleep with?

Andy: We didn't sleep baby [laughs] but uhm, I slept with Jim and Dan. Gary and Barno slept in the other bed. I heard whispers in the middle of the night… [some rumbling amongst the band]…

Jim: I told you not to call me "Honcho"!

UTV: People don't understand, unless you've been on the road, there are hundreds of bands on Long Island, and how many went on tour this summer? 10? The kids just don't fucking get it…the road sucks, I don't like it. What about you?

Andy: It was awesome.

Jim: We had the best fucking time. We all got along great, you know.

UTV: Sure, you don't have Ron Noiz in your band, hahahaha.

Andy: The weirdest part is riding along in the van. It was so awesome but at the same time it sucks so bad because I am a hyper person so I am always in a rush to get there. Even if when we get there we have 10 hours before the show starts, I am always like "Are we there, are we there"? It's also awesome just hanging out and bonding and writing.

UTV: Oh yeah, you get to get out and meet some really cool people.

Andy: I would tour forever if I could. The only bad thing was the tickets, hahaha.

UTV: Who got the tickets?

Andy: Barno got the ticket, it was a funny thing.

Barno: The guy was all cool.

Andy: He was like, " Are ya getting any"?

Barno: This State Trooper pulled us over in South Carolina and he was like 20 years old. He asks me, "So, do you have any narcotics or heavy artillery in there"? I said, "No, just four dirty band mates." He asked me, "So what kind of music do you play"? I said, "Old stuff like the Misfits".

Andy: Like this cop in South Carolina is gonna know the Misfits?

Jim: Yeah, he was like "I **have** heard of them, that's great"!

Barno: The cop says, "Do you mind if we look inside"? I said no, and we open up the van and Jim's there with his growth [the room erupts in laughter] and he shut the door. He knocked the ticket down to a $50 fine. He was cool though.

Andy: As far as cops go, he was great. He really seemed fascinated that we were there.

UTV: You didn't break down anywhere?

Andy: No way, for the money we paid to rent the van, we better not have had a break down.

Barno: Thank God for AC though.

Andy: Yeah, it was like 105 degrees when we were in Florida both days. We played with the Casualties, who had a carpeted van with no AC. They were just starting their tour like across the whole south part of the US

UTV: How did the shows go with them?

Andy: The shows with them went awesome. Especially the first night.

Jim: The second night, nobody was interested in either band.

Andy: The Quincy Punx in Miami? The second night in Miami -- it was an outdoor show -- they all would rather stand by their cars so everyone could see what stickers they had on it. We let them know what we thought of them. There were a few kids there that were alright. The Casualties themselves were totally cool, they made sure that we went on right before them. We all hung out and shot fireworks at Barno.

Barno: Yeah, they were all shooting Roman Candles at me, hahaha.

Andy: They have this bad reputation in New York, but they as people are totally awesome. They have a good time, but, I have so much more respect for them now after playing those shows. Also, they have been on tour for so long and they were just starting this tour. To go to the south with no air conditioning, it's not easy. Believe me, it may not sound like a big deal, but down there it is. They were really cool.

UTV: The mosquitoes and the humidity and all that shit...

Barno: Yeah, the mosquitoes and the a-holes, the red army aunts and the a-holes, hahahaha.

Andy: One thing about down there is that the punks and all the Hardcore kids, they all mix together. There is not nearly as much segregation as there is here. I 'm sure there is some down there, but not like here. You won't see many Hardcore kids at Punk shows and vice versa.

UTV: Yeah, I have noticed that since I moved here and I think it's all bullshit, it's all the same. I don't give a fuck what they want to say.

Andy: Yeah, I agree.

UTV: Hells yeah, all Hardcore is, is screamy Metal. I don't give a shit if you like it or not, I call it as I see it.

Jim: I don't think we are screamy Metal.

UTV: You guys aren't screamy Metal; hell, name your influences.

Andy: Firstly, I would say the early DC stuff like Negative Approach.

Jim: Even though we get coined that already from *Under the Volcano*.

Andy: There's nothing wrong with that. I like those comparisons, those are bands that are great.

Jim: I like a lot of the stuff from Canada, like DOA.

UTV: Hell yeah, DOA are the best band ever to come from Canada, I fucking love them.

Andy: I know, big time, with Gary it would be Battalion of Saints...

Jim: Final Conflict...

Barno: Gary likes Def Leppard, hahahaha...

Jim: Barno likes Madonna.

UTV: Barno, you like Madonna? He probably has the new Spice Girls record as well, hahahaha

Barno: Yep!

Andy: Edit that, don't print that!

UTV: No way! That's a keeper.

Andy: No one in my band likes Spice Girls.

UTV: Barno does, what are you fucking kidding me?

Jim: We played some cool shows though...

UTV: On the tour?

Andy: All in all, the tour was awesome, thank you for booking it.

UTV: I wanted to do it, you know I will help you guys in any way that I can. I was afraid that it wasn't going to be as successful as I wanted it to be.

Andy: As far as what we went out looking for, it was more than successful. We just wanted to play in front of people who have never been able to see or hear us. Kids were so much more receptive out of state. I see what happens out on Long Island. It's like the "so-called influential kids" on the scene, if they don't like a band, nobody gives them a chance. Like when National Guard played the PWAC, they were awesome. There was like 10 kids there. All those who like 7 Seconds, they sound identical to them but nobody watched them because they had never heard of them. I am just thankful for the kids out of state that gave us a chance, unlike the kids around here. There are a lot of good kids out on Long Island too though, don't get me wrong, it's just that is what I see happening.

UTV: Right. What do feel the computer generation has to give to the Punk scene?

Jim: Ah shit, I knew you were going to bring that up!

Andy: Wait, first I would like to say what we have coming out. Besides the *Punk Uprisings* comp, we have a song a comp on Blackout Records, and we also have a full-length with Blackout [we get interrupted by the owner of Deja One, the venue this ineterview is being done at. He's tryin' to tell me to hurry up and get this show over with, ha!] that's it, pretty much. [Black Army Jacket goes on and we have to move outside. Rob Lawi can be heard in China!]

UTV: Ok, sorry we have to finish outside. Anything else you wanna talk about?

Andy: All the people who helped us, I can't remember their names, I just want to thank you for helping us out. All the people that put us up or helped out in any way, I hope to pay ya back someday. People we didn't even know were looking

UNDER THE VOLCANO

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out for us, all the kids who took the time to watch us and talk to us, there is just a lot of people to thank from our tour. I can't express how good things went for us when we were out there. It's not the numbers of people that came to see us, it was the sincerity of the kids that were there. I just want them to know how much I appreciate all of them.

UTV: I know exactly what you mean. I would rather play in front of 10 kids who give a shit that 100 assholes any day.

Andy: And that's why I helped out Kiss It Goodbye tonight [this show got started late and KIG were supposed to go on last, which would have been around midnight. Andy told them to go on before the kids all had to go home. He gave KIG Kill Your Idols' slot]. It had nothing to do with feeling pressured or anything, it was about helping a band on tour. I thought about how we were treated on tour. I thought about that and that changed my mind. Those guys are from the opposite side of the country, anything to help them out. I hope they appreciate it that we are going to play in front of fucking nobody.

UTV: Believe me, they do. Any plugs?

Jim: Nope!

Andy: Nah, I am not going to give props to anyone. I noticed here as we were selling our records, it isn't that the kids were looking at the lyrics or what songs are on the record, they were looking at the "thank you list". What the hell is all that about? I am not going to give props to absolutely anyone right now; it's like I'll offend someone I don't mention, as pathetic as that seems. It's all good to see your name on a thank you list, but some people have become offended when they are not... it's like I would think that some people would read the lyrics or look at which songs are here, but they aren't... it's this damn thank you list. And in turn I feel bad because our next release has a big thank you list and there are some bands on there that I have left off, and I feel bad because it wasn't intentional. I feel bad because, one of the bands that I left off [we are joined by Neil from Sons of Abraham] is a band that I am dissing because of some "Online War", you know, the computer shit, but I love Inside. After all that I went and forgot them.

UTV: Alright, Barno, anything in closing?

Andy: You had asked about the computer stuff before too?

UTV: I think it contributes in some ways, but in others, I remember the days when we didn't have these things. It was so much more fun.

Andy: Well, a perfect example of how it can help is the way you took care of us when we were in Atlanta. You had known Shahed through the computer and we, through that, we were able to stay with her and we made a great new friend out of that. People think it's a joke or whatever, I think it's awesome. Rather than drive around in circles and look for something to do or watch TV, I'll go online. At least its still socializing. I have met some pretty cool people, and people that I would consider pretty good friends. And I find myself opening up to people online more so than I do face to face. I think its really cool. People might make fun of it, but hey, I think it's fun and I think that everyone should have one. I can't think of a bad thing except the assholes that hide behind their computer and talk shit. I have my name in my profile and you know who you are talking to.

UTV: There are too many of those assholes in there. Some little 12 year old kid in there talking shit and telling ME that Black Flag sucks. You know what? If it wasn't for bands like Black Flag and a slew of others, none of us would be here now, fucking dumb ass!

Neil: Or that Jews have no place in Hardcore?

UTV: Who says that? He is an idiot, we all belong here.

Neil: Some guy... he goes in there and he threatens me all the time. I don't know who he is. He always says that to me.

UTV: I don't care who he is, it isn't right.

Andy: Everybody likes to talk shit when they can hide, you know? All I can say is that I am right here and I try to be....

UTV: That's one thing that I have always tried to be is honest. Stay true to yourself and everything else will come into place.

Andy: To some Hardcore kids today, well, obviously, honesty is not something that they see as important...

Barno: I would like to send this out to my boy Will, who broke his back on the road in the Shelter accident. I just want to say hello.

UTV: Yeah, we all wish you well. ☺

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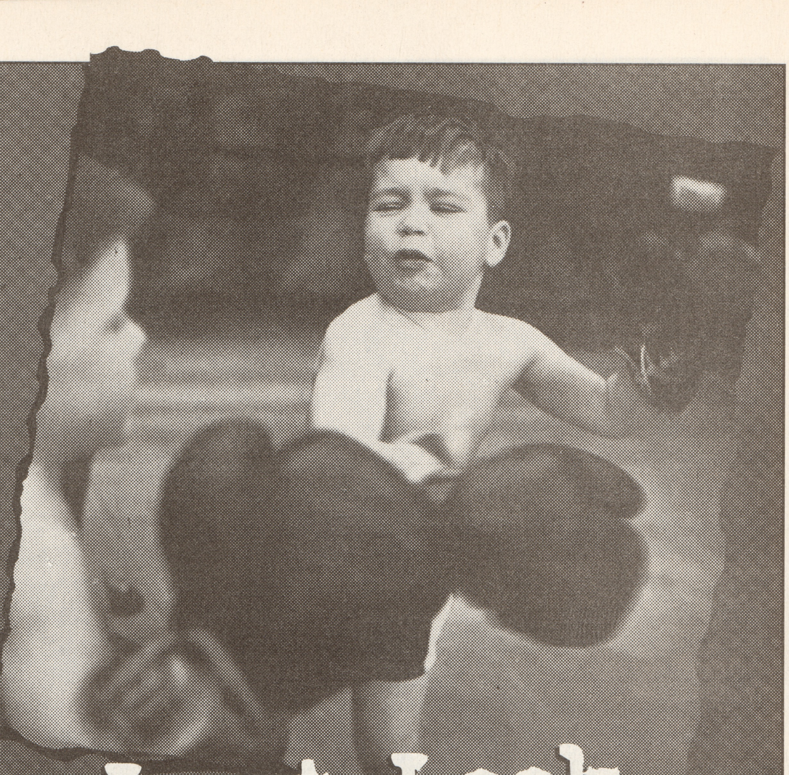

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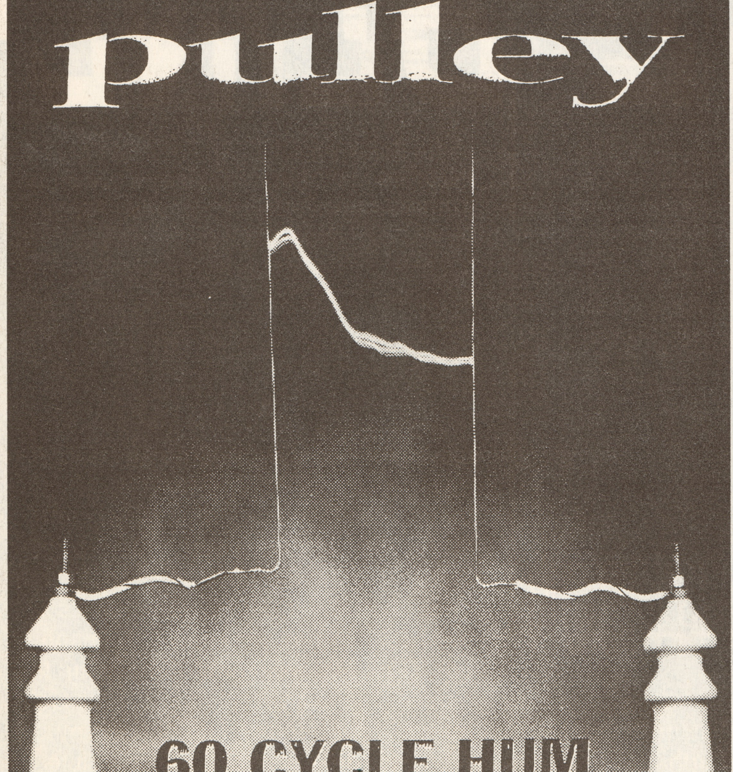

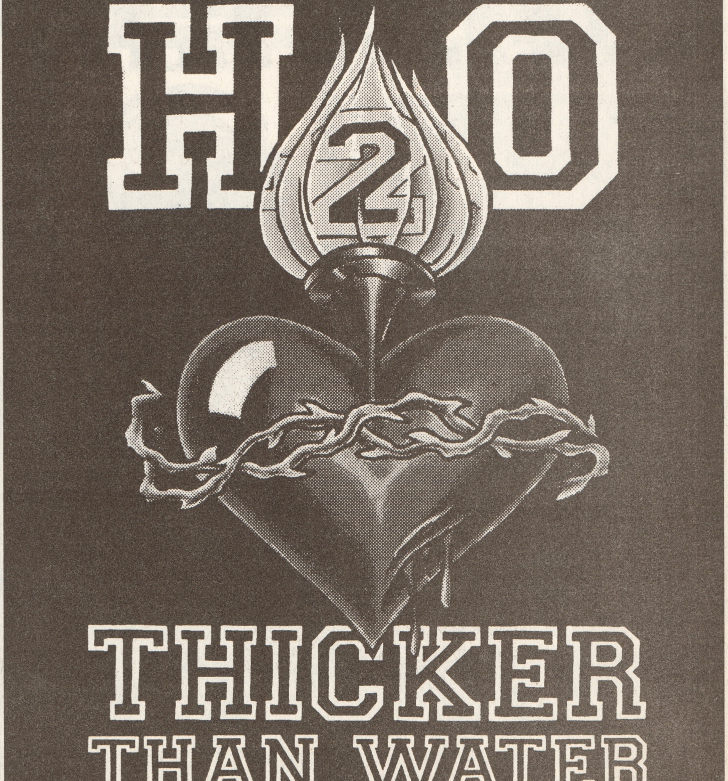

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SUNSHINE BLIND

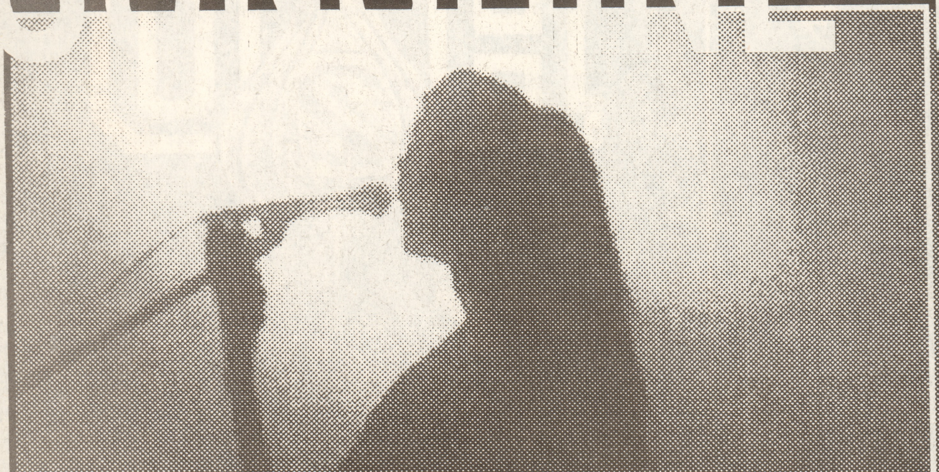
BY MR. HYMSON

Sunshine Blind is a Gothic Rock band. They have two records out, and tour endlessly. I had the pleasure of seeing them live at the club Detour a few months ago. Something in their energetic performance convinced me that ***UTV*** *readers should know more about this band. This interview with vocalist Caroline Bokma was conducted by email in September. For those who think Gothic music has to be slow, lifeless, pretentious, or boring, check out Sunshine Blind live, or their CD called* ***Liquid*** *[Energy], and trade in your size 40 jeans for a black cape.**-Mr. Hymson***

Under the Volcano: Tell us about your first record, how is it different from the new one?

Caroline: Well, the first one has more of the short and catchy tunes, some faster than most on the second one. It's funny, because we spent much less time on the second one, not by choice, but deadlines and time constraints really kind of cut the second album a bit short, even though it has a more languid (liquid?) feel to it.

UTV: Are you a "Gothic" band?



aroline: I'm afraid so, Mike, although y admitting that, we are breaking rule 287 in the Goth handbook which states oth bands shall staunchly deny any ssociation with the Goth scene and under no circumstances shall admit to playing music that in any way can be construed as Goth." So, in breaking that rule, perhaps we are rebels in the Goth scene, although by admitting non-adherence to the Goth code, we reveal ourselves to ultimately being a Goth band. Quite a dilemma. Don't tell anyone, okay?

UTV: The "Gothic" and "Industrial" scenes always seem to be lumped together. Do these two genres really have that much in common?

Caroline: "Always seem to be" is a function of your own mind really, and a totally personal opinion. Personally, I have always seen them VERY separated within the scene, as in clubs will do one or the other, and keep them very separate, but outside the scene, and when talking about many different genres, I find them lumped together, and often included as a general categorization; you may find "Metal," "Death Rock," or "Hard Rock" thrown in as well. I think it has something to do with that to the untrained eye, a kid in black is a kid in black. I guess that is all they really have in common, besides a lifestyle that includes music that isn't necessarily Top 40. Furthermore, as far as lumping together, I think Goth and Industrial may have some common audiences, but not really... I haven't really gone to many Industrial shows, and people that I know that are into -- REALLY into Industrial (REAL Industrial -- which I wouldn't consider Ministry or NIN) don't really like Goth, I think they find it too "SOFT"). It may be different where you live. I know in a lot of towns, they lump them on the same club night, just as a way to kill two birds with one stone. In a big city like New York, Chicago or LA, they are probably more specific, and separate the two.

UTV: Lately, Goth embraced bands like Paradise Lost and Type O Negative have successfully crossed over from their Death Metal past. Have you noticed this phenomenon?

Caroline: Yes. I don't think it's right to say that "Goth embraced" that, though. I believe Goth's reliance on feeding off of bands that are all from the late seventies and early eighties forced people who wanted new and upcoming bands to turn to other genres that seemed to have some of the same elements. In a way, the young kids today, say around 12 or 13 years old, who would like Goth, turn to the mass media to find it, and the only thing on MTV that looks like it would be those Marilyn Mansons and Type O Negatives. They want to see them, they want their friends to know them, and they want to go to the concerts. TODAY. Some of the Godfather bands of Goth are still around, but if you are into Goth, who wants to see what they are doing today? Most of them are too busy proving that they aren't Goth anymore for anyone who is hungry for it to go see them. I don't think it's a bad thing at all, those Metal and Hard Rock bands Gothing out, someone has to fill the need. I do find it unfortunate that it's not the real thing as we knew it. Manson is not Goth as we knew it back in the eighties. There are plenty of real Goth bands around today, lots of Goth music being made, but none of it as visible or accessible as Manson or Type O. Goth music that today comes from the UK or

Germany or Italy or the US is harder to find. You have to dig for it.

UTV: I read in a magazine that both Robert Smith and Siouxsie denied being a part of the Gothic movement. What do you think?

Caroline: I don't blame them at all. You know you have something when there isn't even a word for what it is while you are doing it, and that the label only comes later. I have heard the Grateful Dead cringed when the media started calling them "hippies". They all just thought it was Rock or Punk or just MUSIC. When the labels come later, then you will always have people who never had them refusing to be categorized and limited to a label. As for those bands trying to get out of the Goth label, I say move on, by all means, stretch, do whatever they want to do. They stepped aside long ago to let the next generation come up, and it never did. Never as strong as **they** did, unfortunately. I don't know who to blame, the audience or the bands. Either the audience tried to milk them too long and didn't look for new stuff, or the bands that followed were crap. It's not for me to say. but I'm always hoping for a renaissance just around the corner, with lots of good bands always being mentioned in the same breath like The Sisters, The Cure, Bauhaus and Siouxsie always were. (Oh, and the Smiths, too.)

UTV: Most Gothic bands seem to put out records and not play a lot of shows. What motivates your band to tour so much?

Caroline: When you have a band, and you want to spread the word, there are two ways you can go about it, and the reason is ONE: Money. Either you have it or you don't. It doesn't take A LOT of money (although it won't hurt!!). If you have money, you can take out ads in fanzines or magazines, you can press your own record or tape (or CD), you can buy postage to mail to a mailing list. There are a million ways to promote yourself if you have any money at all. There are ways to do it cheaply and expensively. If you don't have money, then you have to take the music to the people. It's a VERY slow and painful process, because while 100 to 10,000 people may see your ad in a paper, over and over and over, you play to 20 to 80 people in one night, and maybe 20% of them will like you, as compared to 20% of the people who saw your ad. Although, as we know, a live performance probably sticks with people longer and more vividly. (A bad thing by the way if you have a bad night on stage...First impressions and all that....) So, having made our way along the path of our mediocre rise to poverty, we tour all the time. Nowadays, people even give us money to play sometimes. Staying on the road a lot leaves little time to record albums, so we get more touring done than albums. People who don't tour have more time (and money) to invest in recording.

UTV: Are certain states more receptive than others to Sunshine Blind?

Caroline: Yes. But at different times. There's a whole equation in place to explain the variables of when people are in school or out, when holidays fall, where we play the most, etc. To say when and where we get appreciated, and how much...it's all very complicated. I guess you could look at record sales. In that case, I think we have now a pretty even spread across the USA, since we started living on the East Coast and then moved to the West Coast. That helped us to cover the country more fully.

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SOUND VIEWS
SUBTERRANEAN MUSIC & CULTURE

UTV: What is better for Gothic music, a drum machine or a live drummer?

Caroline: Ah, a good question. I don't think one is better than the other, unless you are talking about band relations, which are always volatile. I find the less people I have to be Mommy to, the happier I am, so the less people on tour, usually the better, for me. The Apparition tour was an exception, I really enjoyed travelling in a troupe of 16 people...But then, I wasn't the tour manager, so I wasn't Mommy that time. Let's see. We have always used a drum machine, and been quite happy with it. It takes less time to set up, it's flawless and consistent, and it takes up so little space onstage and in the van. Live drummers can be fun, sometimes I enjoy the unpredictability of the playing...For me "better" is ONLY measured in the logistics and economics of it. As far as the "SOUND" of live vs. drum machine drumming, I personally can't usually tell the difference if it's done well....I think it's easier to get a good sound on a recording if you are on a budget by using a machine. Especially if you are recording yourself and you don't know anything about drums or recording them. For live, I prefer both, a mix of machine and person, but just machine is fine, and just a drummer would be fine, too.

UTV: Since you are a non-Metal band on a Metal label (Energy Records), is there ever a communication gap between the band and the label staff?

Caroline: No. We are from New Jersey.

UTV: If someone were just discovering Gothic music, what five CDs would they have to buy?

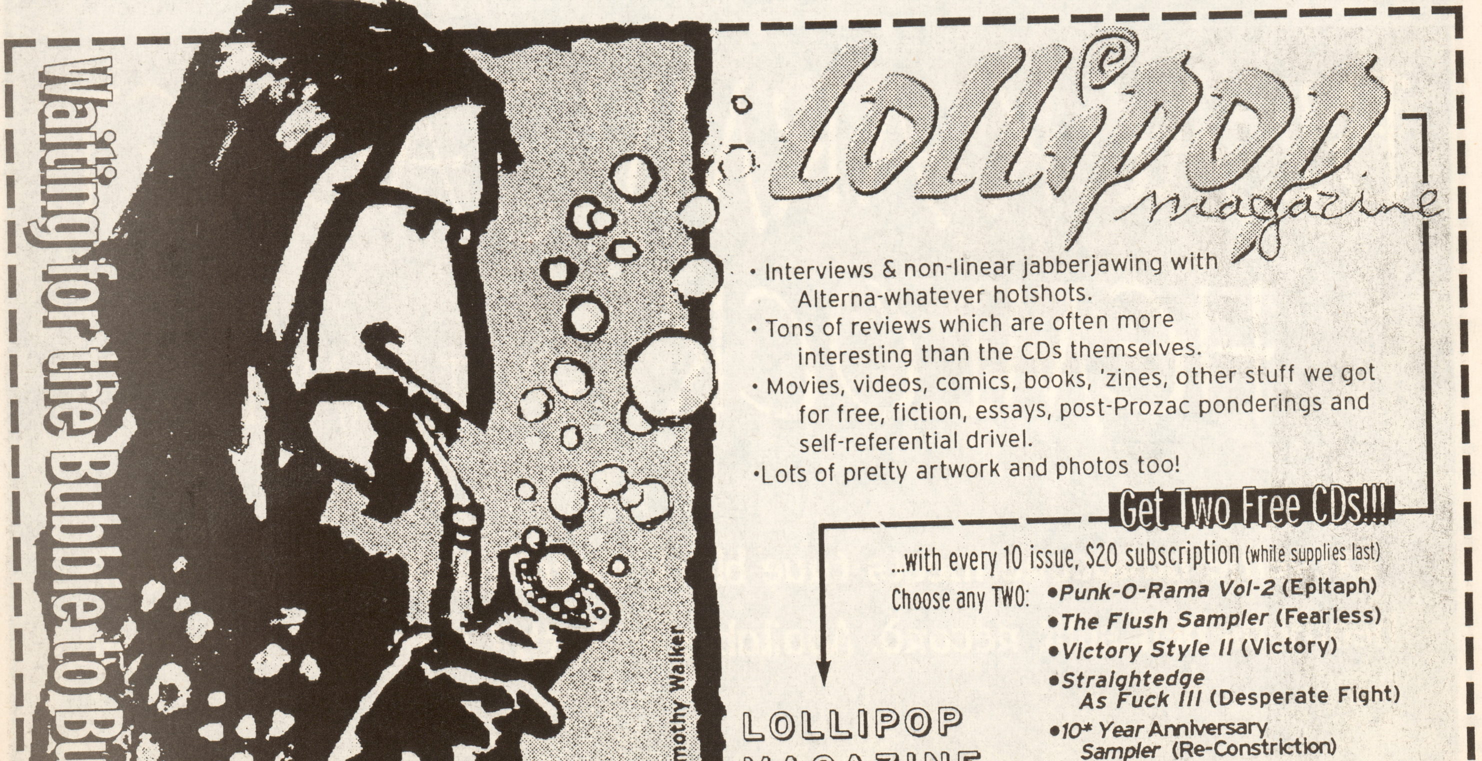
Caroline:I may get slaughtered for this. How can I limit it to five? I know, I'll tell you the first five I bought. First I got *Ziggy Stardust*. (The Bowie one!) That's good groundwork. Then I bought the *Bela Lugosi's Dead* 12" single on blue vinyl, then Siouxsie -- I knew a guy who was really into her, and he had *Cities In Dust* and *Tinderbox* I guess it was, and then there was always the Cure on the radio, but I got into stuff like The Bolshoi and Red Lorry Yellow Lorry and SWANS, whom I love. When I went to England for half a year to live among the Goths, they gave me my first Sisters of Mercy. They also gave me the Nephilim, who I don't like, and one guy turned me onto Diamanda Galas, who I **did** like. I guess to have a good solid background. You should know old material from all of the following: Bauhaus, Siouxsie, The Cure, The Sisters, maybe Bowie, The Smiths... I could go on forever....and just start exploring from there, as to your taste.

UTV: In the past five years, has Gothic music gotten more or less popular? Give reasons. You will be scored on the persuasiveness of your argument.

Caroline: If you count the Mansonites, the Type O fans, and NIN, then yes, more popular. If not, then I don't know. You are asking someone who is so out of touch even with what is supposed to be my own scene, that for me to comment would be kind of silly. It looks good from where I stand, which is in Goth clubs on tour, but I don't go out when I am at home, and haven't consistently gone out for the last five years, so you are asking the wrong person.

UTV: How important is your image to your band?

Caroline: Another good question. I like to think it's very important, in that "no image is an image" type thing, but it seems to wax and wane with us. Sometimes, we make a real effort to get clothes made and wear full Kiss makeup, and sometimes we get laid back


Waiting for the Bubble to Burst
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Lollipop magazine

- Interviews & non-linear jabberjawing with Alterna-whatever hotshots.
- Tons of reviews which are often more interesting than the CDs themselves.
- Movies, videos, comics, books, 'zines, other stuff we got for free, fiction, essays, post-Prozac ponderings and self-referential drivel.
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and just throw on something black, dust it up with flour and go out there. We like to keep it Goth, for the most part, but there is a wide spectrum in there, from the torn fishnets and ripped T-shirts to the full ballgowns, etc. We try in our pictures to project a certain seriousness about what we do, but also try to use our natural dry humor in interviews....I guess what I am trying to say is that our image is not seriously premeditated and locked in. We try to be ourselves, and honest. What you see is what you get. Hopefully, down to earth. (As down to earth as you can be as a Goth! Another break from the rule book!!)

UTV: Name some bands you listen to that would upset your "cape and fang" fans.

Caroline: We always try to list those bands when people ask us what we listen to. I listen to AM radio -- show tunes and standards, Nat Cole, Frank Sinatra, Sammy Davis, Billie Holiday, Judy Garland, I LOVE JUDY GARLAND! Stuff like that. I swear, I listen to it all day. I don't even listen to Top 40 radio. I don't have MTV -- if I did, I'd watch it, but I don't. I like Dwight Yoakam, that's about the only Country I like. I am a HUGE John Lennon fan. Our most recent music purchase was the new Coolio CD. I have been listening to Oasis, and Beck, and all sorts of stuff. Are you cringing yet? Some of it affects what I do on stage, some of it doesn't. I know what I like to listen to, and I know what I like to play. And they are different. I don't have a problem with that.

UTV: There seems to be a connection between Gothic music fans and people into spirituality/the occult/witchcraft. Wassupwitdat?

Caroline: It's just a wearing black thing. Actually, I don't know. People who are into alternative lifestyles like to incorporate different things, to round themselves as people. If you start giving thought to the way you live, you will change some things. You start questioning, "Well, why do I like this music, what else is there?" It goes on from there, "Why do I eat meat? Why do I wear NIKE logos? Why don't I like straight sex? Why do I wear my watch on my left wrist? Why do I WEAR a watch? Why am I a jew or a christian or a muslim?" And the next question after that is always, "Well what else is there?" and; "What will it say about me if I do something different?" and then the doors are opened to all kinds of self expression. It's very liberating, and it makes people happy.

UTV: I've seen the mainstream press talk about Marilyn Manson as being part of the Gothic scene. Your thoughts?

Caroline: The "mainstream press" will NEVER know what Goth is to those of us who remember it as it was. Fortunately. UNFORTUNATELY, they will go on calling the gamers and the cult members and the axe murderers who listened to Metallica or Ozzy "Goths." The real question is, do GothS think Manson are part of the Goth scene? The answer is, whether they think so or not, they are. PART. ONLY a part. The Goth scene has hundreds of parts, and like it or not, Manson is a part right now. That's the great thing about "Goth". It is SUCH an ambiguous term. I could tell two people that I am in a Goth band, and one would hear Manson in his head, and the other would think maybe Dead Can Dance. It's actually a label that is liberating, I think. I can play just about anything and call it Goth, and as long as it has certain elements, either in the lyrics or the mood, which is what I like about it anyway....then I can call it Goth, and everyone in the Goth scene can start fighting about whether it is or not, and everyone outside the scene can go,"Oh yeah, so that's Goth..."

UTV: Do you ever wish you were alive in the past? What century and why?

Caroline: I was just saying today what a great time it is right now to be alive... If there is something of the past I envy, I try to resurrect that today. For instance, manners, ritual, living more simply. There's nothing that's gone before that we shouldn't be able to enjoy today...

UTV: *Saturday Night Live* had a skit where they made fun of Gothic people. Did you see it? Do you have a sense of humor about what you do?

Caroline: I saw them both and they were hilarious. I think they should make a sit com out of it and put it on network TV. We definitely have a sense of humor about the

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whole Goth bit, but we are serious when it comes to the music. Other than that, it's been a hard road, and we could use all the levity we've got coming to us right about now.

UTV: Do you wear all black clothing every day?

Caroline: Yes. I actually have anxiety when I think of getting something else.

UTV: Do you think your band would be more popular if you were around in the '80s?

Caroline: I think we are just where we want to be and when. I want to be in Sunshine Blind right now in 1997. In the eighties, I was way into New Romantic/ New Wave stuff, as well as Goth. As far as being more popular, well, I think record companies would have snapped us up sooner, that's for sure! And I think that having a lot of good bands in your genre all at the same time always helps a scene; Beatles and the Stones, Oasis and Blur, Smiths and Cure, on and on. Doesn't have to be the same type of music, just the same sentence. We may have been lumped with the New Wave, and therefore all have been popular. That's a theory.....

UTV: I understand you were supposed to play a show with Sisters Of Mercy, but were kicked of the bill at the last second by SOM; what happened?

Caroline: After confirming our music was "non offensive enough," Andrew Eldritch [Sisters vocalist] saw a picture of us on the Internet, and immediately proclaimed us "TOO Goth" and dumped us off the bill. It brought us quite a bit of publicity, including a spot on MTV news with Kurt Loder likening the decision to "Lou Reed telling you that you are too sarcastic."

UTV: Have you toured Europe yet?

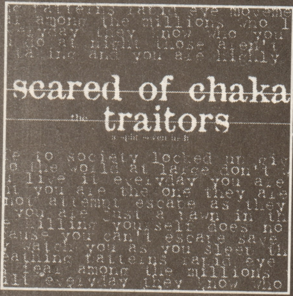
Caroline: We have been booked every year for about the last four, but it's always fallen through. This year we are booked for a couple shows around Halloween, and we are really excited (for a change) and we have our tickets and everything already. If we don't get chucked out of the country, we should be there.

UTV: Does Europe embrace Gothic music more or less than America?

Caroline: Once again, since I have never played there as a band, it's hard to say, but I have been there. I was there in England in 1988 "living among the Goths" as it were, and there were a lot of them then! They were not hard to find at all. I went back in 1993 and I hardly saw any!! Goth was pretty big there when it was big, so I don't think it's died. I think America caught on to it later, but by the time they did, all the major bands were already trying to get out of it because it was so popular in Europe. When I get back this year, I'll have a more comprehensive view. We will be in Italy and Germany as well the UK, so we should see firsthand.

UTV: Why is it common for women to sing in mellow bands, but rare for them to sing in aggressive bands?

Caroline: Once again, I think that has to do with perception. It's POPULAR for women to sing in mellow bands, but I don't think the number of women actually doing it far outnumbers the louder women. Maybe they do, but I like to think there are plenty of X Ray Specs and Janis Joplins out there. I hope so, anyway. Some women can be pretty intense without singing loud, either. There are plenty of women rappers, and I don't think all of Janet Jackson's tunes are meant to be mellow. Off the top of my head, these are the aggressive artists I can think of. Are you implying that our music is aggressive? Perhaps it is. I like to be heard when I have something to say. But I can be mellow. We try to strike a balance. We don't always succeed. ☺



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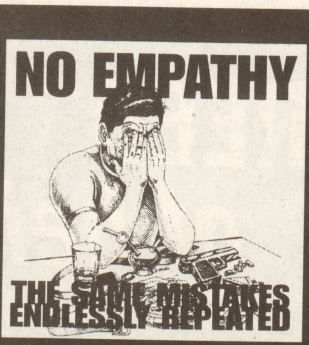
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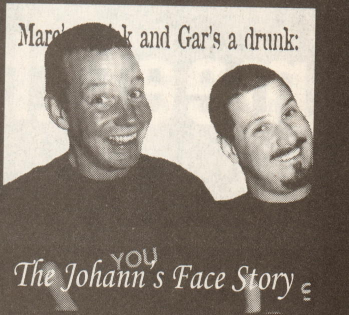

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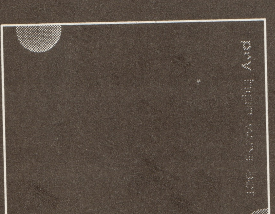

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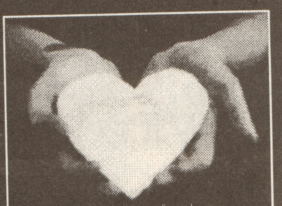

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How was your summer? I, for a change, had a pretty damn busy one. I worked an incredible amount of it, but I still managed to take a vacation for the first time in years. The whole month of July basically I spent getting the GTO into shape. I spent a shitload of money on insurance and minor engine work. This winter I'm pulling the engine out and installing a high performance cam manifold and quad. I'm sending it out for a re-build. The month of August was where shit got crazy. It started with the Sleazefest in N. Carolina, Chapel Hill, at the Local 506 Club. After last year's incredible line-up and strippers I had a feeling it wasn't going to capture the same amount of sleaze. This year's line-up included Mondo Topless, Gotohells, Jack Black, Nashville Pussy, Southern Culture, the Bad Checks, Woggles, Flat Duo Jets, Ronnie Dawson, and a shitload of others. The first night fuckin' rocked. After a power outage the show started four hours late, but man when it started people were tanked and ready. Vinny, Steve O., Alex S., Verbal, and myself stayed at the nicest hotel in town, the Carolina Inn, an upscale joint with Classical music playing in the halls. It reminded me of the hotel in *The Shining*. Anyway, we show up in some classy joint where people wore tuxedos to brunch. Scary. But it was cheap as shit. For some crazy reason I had this craving for fried chicken. While I was there I ate fried chicken 9 out of 11 meals that weekend. I also drank $300 bucks worth of booze. Saturday strolled around and the best part of the event was going to happen. The Spills, Gotohells, and Jack Black were playing at the Sleaze Lounge next door. They fuckin' rocked so hard The Spills, who have a 7" on Stiffpole, blew me away and well, the Gotohells rock all the time. Jack Black, the NY band, surprised me. They ended up being one of the best bands of the weekend. Sunday was Rockabilly Night, and if it wasn't for the Cowslingers I think I would have gone outside all night. Ronnie Dawson also took the stage, and for an old timer like him he rocked pretty hard. So halfway through Ronnie we decided to go to the lounge next door and watch Ronnie on the TVs. Luckily enough the Beer-Crushing Stripper was hanging out. This so-called woman smashed beer cans with her breasts. It was unreal. She sees us sitting down like good boys and she decides to fuck with Verbal. She's from Georgia, which means you need a translator to understand a word that comes out of her gold-filled mouth. She tells him he's got a small dick, and she was pissed that he wouldn't give her a dollar to crush a can. The truth is Verbal's scared of her. So she whips out her boobs and starts beating him in the face with her saggy Ds. I was on the floor. These big old nasty breasts pounding Verbal in the face. I run over to her and give her a few dollars and told her that Alex doesn't drink and we can't tell if he's having a good time, so she beats him in the too. At this time Steve O. knew he was next. He started to run. She's chasing him around the club with her highheels. Steve O. makes it to the door where suddenly the 50 Jack'n-Coke he drank hit him and he wipes out. He's on the floor breakdancing. When he looks up two cops are standing at the door. Steve O. on the floor, the stripper holding her boobs. "Now, Candy, leave the boys alone," says the cop. And she gives them a kiss and tells Steve O., "Don't be scared, little white boy." We didn't see Steve O. for hours. At the Sleazefest anything could happen. At the end of August I decided it was a good time for a vacation. I went to Seattle, Washington to hang out with Pipefitter. Now Seattle has a pretty weak Punk scene. I got to see some of the bands like Pipefitter, Monster Truck Driver, Bristle, and the Supersuckers. Out of the four shows I went to the Bottomfeeders from Cali played three. Another band that played that week was the Piss Drunks, but I missed them. Seattle's nothing but coffee and granola hippies. There's a couple of cool bars and a few clubs to play, Sub-Zero (formerly the Off-Ramp), the Crocodile, Gibsons, RXCNDY, and Zak's. As far as record stores, there's a million. I spent a fortune, and because the Punk scene is kind of weak, there's plenty of good finds. I suggest you hit Second Time Around for used, and Singles Going Steady for everything. Singles Going Steady is the best record store I've been to. They have about 5,000 7"s. Seattle has a lot of microbreweries in the area, the best one being RedHook. If you're hungry don't think pizza. Think Mexican. A quick trip to Taco del Mar will fill ya ass up for a reasonable price. In the middle of the trip Fitter Jim managed to take me to the mountains and desert, where we then stayed in a white trash town of Yakima. If Punk exists in Yakima then you know the shit's out of control. And sure enough it does. The state of Washington is fuckin' unreal. Driving thru the mountains was like driving thru pictures. Fitter Geoff took me to Vancouver to meet with Bil Mcrackin. I met Bil at a pub called the Rose and Thorn in downtown Vancouver. We got so wasted. Bil and his wife fuckin' ruled, nice fuckin' Canadians. I had a blast in Vancouver. This city fuckin' ruled. Just think of all the great bands to come out of this city: No Means No, DOA, Hanson Brothers, McRackins, SNFU...list goes on and on. Other bands on a smaller scale include Sweaters,Ted, Jessie's Girl, Chicken Hawk, Doormats, and the Retreads. As far as clubs I'm not sure, but there's a good record store called Scratch. If you're hungry eat Chinese -- Vancouver's like Chinatown. I would like to thank the Pipefitter boys and JP for their hospitality. Thanks for putting me up and driving my ass all over the place.-**Spag**

ECO-VIEW

Lenny Lampel

I don't know about anyone else, but I had a damn good summer. Waking up every morning, grabbing my backpack and binoculars, throwing on my hiking boots, and heading down to the west end of Jones Beach State Park. For me, it doesn't get much better than that. First off was my morning commute. Wantagh Parkway south to Bay Drive headin' west and not a car on the road! Just the sun gleamin' off the Great South Bay and the fresh salt air fillin' up my ride. Then there was the morning regulars. Eastern cottontails and Canada geese feeding along the side of the highway. Brown thrashers, killdeers, and ring-necked pheasants making a morning appearance. Crows, robins, mockingbirds, and brown-headed cowbirds littering the roadsides. I'm telling you, there was wildlife all over the place!T he reason I was there though was for the piping plovers. If you read last issue's *Ecoview* then you know everything you need to know about the piping plover. In the end, we had about 10 fledges. A fledge is a chick that has learned to fly and has left the nest. Considering that there was about 25 pairs of plovers on the beach, and each pair can produce four eggs in one nesting attempt, having 10 fledges sucks. The goal was to have a productivity of one. That means an average of one surviving chick per pair. In other words, we would have needed 25 fledges and we didn't even get half of that. So, the piping plovers did not do well this summer at Jones Beach. I, however, had a great time. Just shit like walking along the beach front in early morning and on weekdays with no other people around.

Lastterms flying overhead, American oystercatchers and willsts whistling and calling all around you, flocks of sanderlings running along the shoreline!!! An occasional northern harrier cruising by in search of breakfast. These are the sights and sounds of Long Island's south shore and it was cool to be part of it for a few months. Eventually, the piping plovers finished up their business and started grouping together to prepare for their journey down south. Our job was done. We spent some time searching around for sea beach amaranth, which is an endangered species of plant. After finding and fencing off all the plants we could locate there was nothing left to do but call it a day. Now, I have two new jobs keepin' the nature thing going. During the week I am a naturalist. Basically, I conduct outdoor and environmental education programs for school groups. So I will still get to have my walks along the beach front, but now I will have a bunch of kids following me. On the weekends, I am working at Takapausha Museum and Nature Preserve in Seaford. We have live animal shows every Saturday and Sunday at 2:00 pm, there is a natural history museum that you could check out, and there is an 84 acre nature preserve that you could hike around and explore. Come on down! So that's it. I have no real issues to write of this time. Instead, I just felt like bullshittin' about my life. After all, this is *Roachclip*! Till next time, smash your television and get the fuck outdoors!..................Peace!

IF THE TRUTH BE KNOWN

MARC LOPEZ

Ok, so after nine months of booking shows and taking no money from them, I have decided its either time I start taking money for all of my efforts or I will stop doing shows. MorNoiz Bookings has consumed so much of my time that it has become more of a part time job. It has taken me away from work, caused me to miss some of my sons' games and has kept my girlfriend awake at night answering the phone while I am not there. To those of you who have supported me and the shows at Deja One in Mineola, I thank you for all of your help. For those local bands that call up and ask for shows but don't support the scene because "We aren't playing, why should I go?" Well, to hell with you, you will never get a show through me, and believe me, there are plenty of you out there. Go piss up a rope, fuck off and die, eat shit and leave me the fuck alone. I now know what Artie and the CGC have been going through for all these years and I have asked Artie for his advice in the bookings matters many a time. If you have a problem with that then go away, you don't belong here. To me, Hardcore/Punk means a feeling of unity amongst us and a "One for All and All for One" mentality, but unfortunately some people don't see it that way. They see it as a "What can MorNoiz Bookings do for me?" type of situation and believe me I can do nothing for you. Book your own damn shows and see what its like. For those DIY bands, hey I'll help you out somewhere down the road, but for the idiots who call me at 1am and ask me if I got the tape yet, guess what? I will never get ya a show. I have more to do than cater to your suck ass bands needs and egos. I guess what I am really trying to say is that please be patient and understand the booking hours. One way for me to continue is to have established hours for bookings, this way it wont consume so much of my time. **Here they are: Tuesdays from 1-3pm and Wednesdays from 8-10pm.** This is the best time to reach me, outside of that, well, I can't help ya. One thing the local bands need to know is that touring bands come first. I will give a slot to a touring band before I can help out some locals, and if you don't understand that well, you are clueless.

IT'S MY WORLD AND YOU'RE LIVING IN IT

VINNY SEGARRA

Man, this thing is so late, it may not even make it in. Anyway, I finally got myself a job! That's right 6 months on the dole, working for my dad and doing part-time sales for Blackout! Records have amounted to GROUND ZERO DISTRIBUTION. No more dealing w/lazy bands who don't understand the fact that if they don't bust their ass, YOU'RE the one who's going to lose their job! No more dealing w/stupid-ass college radio fucks who want a job at a major label, and no more blowing smoke up some zine editors ass telling them how good your bands are. Now, I just buy records from cool labels, and sell them to record stores. It's what I do best. If you're a store/mail order junkie, or label that's interested in dealing w/us, (ok, shameless plug time!) call me at **1-888-HEY-PUNK**. The Sleaze-Fest was ok. Not as good as last year, but it was still fun. I did miss the highlight of the weekend w/a big stripper (and not just her chest), and I mean BIG stripper chasing little 'ol Steve O around the club while she was crushing beer cans in between those 40DDs. I'm convinced that the beer that they sell down in North Carolina doesn't have as much alcohol in them. Just like last year, I drank myself silly each night, and I barely came away w/a buzz. Maybe because it's the bible belt. No shows, nor new records ('cause I still haven't gotten around to listening to them yet) have done anything for me since last column, so there's nothing to talk about there. It's good to see the idiot factor at work again. Pacifier Marc booked a show at Deja One, you know, the only place on LI doing regular shows, and the kids fuck the club up. Man, I've been hearing the same fucking stories for the past 10 years. When the fuck are you assholes going to smarten the fuck up? Oh well, at least the football and hockey seasons are upon us. More excuses to not go out and see second rate bands thinking they're the next Big Thing.

WHEN YOU'RE ON YOUR OWN

MVK

I'm sitting in the dark, in the kitchen of my new house and thinking back to [illegible] years of Hardcore shows and how I can't even conceive that amount of time. I've also been trying to visualize what it will be like in another five, six, or ten years, and it is next to impossible. You see, four days ago Raybeez of Warzone was laid to rest and he easily had put in that much time in the Hardcore scene. I have seen thousands of kids come and go and have even seen kids come back and ask why I still waste my time doing this. But a few issues ago I interviewed Ray and got answers from this man that everyone should have had the privilege of hearing. At times I think that I'm old and have outgrown this scene, then I looked at Ray who was a founding member of Agnostic Front in 1982 and feel like an absolute idiot. There was no man in this scene who had the love and the hope of Raybeez. No one could break that Hardcore spirit that he had. It was from inside and it was personal. I don't claim to be best friends with the man, but I have known him long enough and well enough to know he spoke nothing but truths. He was often long winded and repeated himself, but that was just because his points were so important to him (and usually to the Hardcore scene), that it was just for emphasis. When the members of the band quit he didn't; he looked for someone new who had his same beliefs. Ray and Warzone just kept on going with their idea of what was right. Warzone was the kind of band that should have transcended time and age groups, but they didn't really seem to get that respect till recently. They signed to Victory, and as sad as this will sound, got instant fans. Such is the state of today's Hardcore, or as Ray called it, Punk scene. People gave them status 'cause they on the same label as Earth Crisis. Fuck that! Warzone, and especially Ray, has put more time into this scene than everybody at that label combined, no disrespect. It is just sad to me, that a man's life is compacted into "being cool" 'cause he signed to the cool label of the time. Five full-length records, two seven inches, a split 10" and a demo are what this man helped create, not to mention what he did in Agnostic Front. The other day I heard people pouting and moaning after Ray died. It was a nice sentiment -- after all, it was totally tragic. It was nice until I realized who those sobbing were... It was people who never went to Warzone shows, didn't know Ray, and if you asked them about Warzone they would say it was crap. This trendy crap just follows on 'cause it was trendy to mourn for Ray. I do think all people should take a lot of cues from Ray, especially not doing things because they were cool. Do things because they are right for you, or they are just right in general. Ray was in the prime of his life, and things all seemed to be looking up, and he was struck down with bacterial pneumonia. It can happen to anyone, so take notice and take care. Also please do mourn the loss of Raybeez because there is no other like him, and there never will be. Mourn the loss of a person so important to this scene's livelihood that it may never recover. Mourn the loss of one of the only true living Hardcore legends. The man did have his faults, as we all do, but remember him for the good he did and the friendship he spread. Lastly, to the family and close friends of Raybeez, from the staff of *Under the Volcano*, we offer our condolences. He was as much a part of this as any of us. Thank you and goodbye, Ray. Ray Barbieri, RIP 1997.

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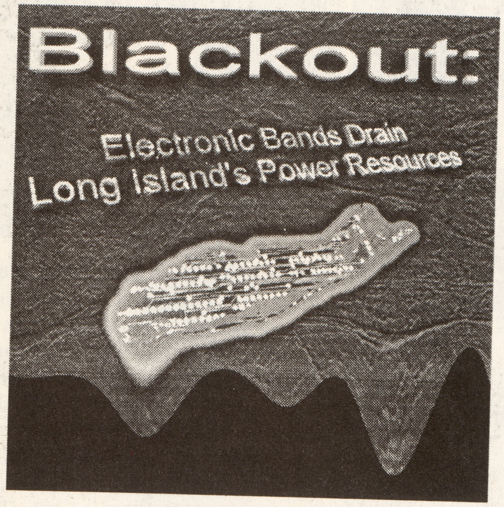

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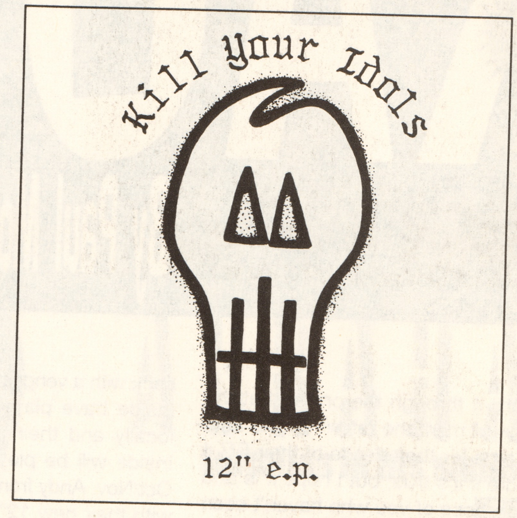
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KAOS

By Paul Motherbox

Ok, so I've heard it through the online that the month of October will mark the return of The Last Crime, right on time for the release of their EP. I don't know for sure if it's true, but I hope it is and I'll be waiting. For those of you who haven't seen The Last Crime, they are the MUST see Long Island band.

Second Effort has changed their name to Watership Down (also the title of a book by Richard Adams). I have no idea why but the new name seems interesting enough. I recently saw Second Effort in Baldwin, and I couldn't believe how much better they had gotten since the demo I got almost eight months ago. They have a 7" and a few 7" splits coming up as Second Effort which confuses me even more as to why they changed the name -- but either way I'll be keeping an eye out for the records. Also caught part of Error Type 11's set -- talk about an "all-star" line up...this band has ex-members of Mind Over Matter, Milhouse, Clockwise, World's Fastest Car, and my old favorite, Bad Trip. I imagine these guys will be recording some masterpiece for some label in the near future. Been looking forward to checking out The Movie Life which is Eddie Reyes new band. I have liked a bunch of bands Eddie has played in (Inside, Clockwise, Back Stoop Falling), and hope his newest effort will do really well.

RayBeez from War Zone died on September 11th. From what I hear he succumbed to pneumonia.... I know that War Zone was a big influence on a lot of other bands and my condolences to out Ray's family and friends. RIP.

Longdistancerunner leave for their US tour on October 1st and won't return to NY until late November. Prior to leaving, the LDR CD will be out on ITU. Silent Majority are going on hiatus for a bit, because one of the guys is away in college -- maybe they will be playing on weekends between now and November, I am sure they will back with a vengeance come December/January. Inside have played some well attended shows locally and their new 7" is doing really well -- Inside will be playing out of state weekends in Oct/Nov. Andy from Kill Your Idols hooked me up with their new 12" which was released by None of the Above. This record is fucking awesome. I have listened to it just about everyday for the past few weeks -- makes me more anxious to hear some new stuff (so don't even think about making Sheer Terror your new deal Gary!!) I have heard some other band news....Rachel from Milhouse has joined Indecision and is currently on tour with them in Europe. I have also been told that Justin from Indecision is now in Milhouse. Since Milhouse already had two guitarists I am not sure at this point what that means; I guess we'll find out soon enough. I finally got to see LaMagna, and holy smokes I thought they kicked ass. I got a copy of their 7" and not only is the packaging awesome, the music kicked me right in the balls. WreckAge has been pumping out some high quality shit in the last year, and the LaMagna record ranks up their with their best.

Shows seem to be occurring more frequently on the Island again. Evan has been doing small free shows at his house in Baldwin, and so far each show he has done is to basically fill in a tour day for a band far from home. I think that kicks ass. Even gets the nice guy of the month award. Marc (Pacifier/MorNoiz) continues to put together great shows at Deja One in Mineola. Pacifier has a split 7" out now with Pipefitter from Seattle. These are the best recorded Pacifier songs yet, and Jim from Kill Your Idols thinks Pipefitter is just groovy. D-Kline is booking shows at the Spot at Stony Brook University, and it seems the Common Ground Collective is back in action with a recurring spot at the Lindenhurst VFW hall. To reach anybody that books shows, contact me via email (PaulMOTHER @aol.com) and I'll get you in contact with the right people.

I did an interview for *UTV* for the first time this issue with the Blanks 77, and hope to do some more in future issues. I am hoping to go to a bunch of Friday night shows in the next few weeks, I hope to catch some new bands. A newer band that recently sent me a demo was Southpaw. I lent the demo to my brother, but it is tough guy Hardcore, complete with breakdowns and the parts where people kung fu fight. I am surprised I like their demo, but I listened to it a bunch of times and maybe it's 'cause they are from Long Island, or maybe they are just good... but I actually like it.

So, I got a whole load of demos in the past two months, and some good CDs too. The new Killing Time is great! I was surprised that I enjoyed Powerhouse, but their new CD on Blackout is my new current favorite. Ok, so let's take a look at the four best demos I got...

Mohawk Barbie "That's What We Are Tonight" *(POB 31, Belle Mead, NJ 08502)*. A four song tape of good Pop-Punk stuff. The best of these songs is "Thundercats Ho." These three New Jersey kids have been playing together for a long time, and you can tell. These songs are supposed to be released as a 7", so keep a look out for it if you like good/non-cheesy Pop-Punk.(Cassette)

iNEPT *(POB 254 Rye, NY 10580)*. I listened to this four song tape a bunch of times and for some reason I kept being reminded of something else. It took a bunch of listens but I finally placed it. The vocalist sounds like Al Burien from Hellbender, and like Hellbender these guys are a three piece that have the Dischord feel. "Trickle-Down Homicide" and "Suture Self" I really enjoyed. The Joe Jackson cover song really blows though.(Cassette)

RPOD "Cataclysmic Destruction" *(718/740-2278)*. This tape is my pick of the month. Another three piece this time from Queens, New Yawk. Jimmy Doom and the boys have finished their second demo, and as much as I liked their first one, this one blows it the fuck away. "Disrupt, Destroy," "Hotel Fuck," and "Where Are Your Eyes" are the standouts among the seven tracks. These guys must have a steady diet of Black Army Jacket and War Zone with the old style Punk Rock mixed in. Best high school aged band in New York state. Call Jimmy and book this band!(Cassette)

Bugsy *(36-D Grant Ave. Deer Park, NY 11729)*. I met this guy online and he said he was in a Long Island band. He said the name, which I had never heard, so I realize why I got this tape. Not being a huge Ska fan, I was impressed with this tape. Good strong songwriting; if I had to bet, I'd say these guys are my age or older. I stupidly missed these guys at a recent Deja One Ska show. This is Ska-Pop ,like a lot of other bands right now, but there is no denying this is a good quality four song demo.(Cassette)

KAOS will try to review Long Island bands that send a quality demo (or CD, LP, 7") if you feel your band should be talked about here or if you need help contacting any of the bands, questions, comments...email us at PaulMOTHER@aol.com.....or write us KAOS c/o Motherbox Records, 60 Denton Ave, E. Rockaway, NY 11518...

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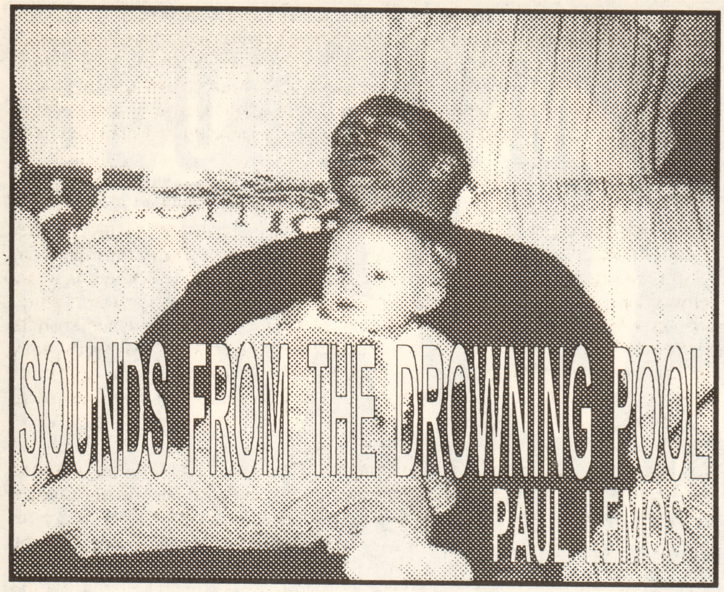

SOUNDS FROM THE DROWNING POOL
PAUL LEMOS

David Thomas "Monster" *(Tim Kerr, POB 42423, Portland, OR 97242)*. The most essential item of the past months is definitely David Thomas' *Monster*, a five CD box consisting of his five solo albums and never before released work by his new band the Two Pale Boys. Without a doubt, Thomas is an acquired taste, but *Monster* is a powerful testament to his genius. Like Beefheart, Waits, Galas and few others, Thomas is a stylist, profoundly influential, but commercially unsuccessful. The work found in this expansive set is somewhat more refined and musically diverse than his early work with Pere Ubu (which he has since resumed). With virtuosic accompaniment by players like Richard Thompson, Chris Cutler, Anton Fier and Lindsay Cooper, Thomas' strangely dissonant vocals work beautifully within a complex fabric of melody and rhythm. *Monster* comes highly recommended to fans of Pere Ubu's later work (*Bailing Man* and all that has followed since their reunion) and to those interested in the bent progressive works of Henry Cow, Beefheart, The Residents, Frank Black etc...Like the aforementioned artists, Thomas seems to create in a vacuum, unaffected by changing trends, uninfluenced by his contemporaries. Thus the work documented within these five discs is anything but easy listening. Much of the music is difficult, and all is challenging yet beautiful and consistently heartfelt. Try *Monster* first; then investigate Pere Ubu's *Datapanik* box (Geffen Records) to hear where it all began. Also recommended is the latest Ubu release, *Ray Gun Suitcase* (on Tim Kerr). (A)

Freezone "Volume 3: Horizontal Dancing"/"Volume 4: Dangerous Lullabies" *(Crammed Discs, 43 Rue General Patton, 1050 Brussels, Belgium)*. Crammed Disc, one of Europe's most consistently progressive labels, continues their thrust into the future with these two lush double CD sets compiled by DJ. Morpheus. *Volume 3*, as the title implies, consists of tougher rhythms, combining elements of Jungle, Trance, and Acid Jazz from major players like Howie B., Josh Wink and Kid Loops. Equally appealing is the recent *Dangerous Lullabies*, a collection of down tempo grooves, Dub rhythms and subtle Drum and Bass jams, from artists such as Endemic Void, Morphine, Jimpster, etc... Like the work presented on *Volume 3*, these tracks are atmospheric and certainly danceable, but the rhythms on *Volume 4* are deeper, slower and more seductive. Both sets, however, provide an excellent overview of the more cerebral side of rhythmic electronica. Pick up " Volume 3" if you seek more upbeat, direct rhythms, and *Volume 4* if you're looking for sensual atmospherics.(Both Volumes B+)

Jammin' Unit "Deaf, Dub and Blind" *(Instinct, 26 W. 17th St. 5th Fl., New York, NY 10011)*. Instinct, one of New York's premiere new music labels, continues to impress with its recent electronica series. Following on the heels of such adventurous releases by the likes of Kosma and Jimpster comes Jammin' Unit's new disc, a quirky, spare release similar at times to the sounds of Orb, Autechre and Panasonic. Consisting solely of one Cem Oral, one half of electronic duo Air Liquide, Jammin' Unit creates a cool, pulsing brand of electronica based on fragmented, deranged vocal samples, sparse, insistent electro rhythms and shards of analogue melodies. As the title implies, this is not terribly serious work, but it successfully integrates elements of Techno, Dub and Trance into a pleasing whole.(B)

Christian Marclay "Records (1981-1989)" *(Atavistic, POB 578266, Chicago, IL 60657)*. Much credit goes to Chicago's Atavistic label for preserving and reissuing so many seminal recordings by important New York artists like Eight Eyed Spy, Glen Branca, Swans, and most recently, Christian Marclay. As is often the case with real innovators, they rarely gain much commercial success, but inspire a legion of artists who go on to change the nature of the mainstream. Marclay is no exception -- *1981-1989* documents the beginnings of the turntable as an abstract instrument unto itself. Marclay paved the way for the modern DJ in his experiments with customized turntables and "prepared" records (many of which were cut, reglued, scratched and carved for specific response), creating abstract sound collages from this vinyl carnage. Unlike scratchers of today, Marclay was unconcerned with rhythm in his turntable manipulations. As is so clearly documented here, Marclay was constantly stretching the perimeters of sound and music. Thus, we must view *1981-1989* more as an important historical document than a "musical experience". The fifteen tracks included here are conceptual in nature, and must be approached as such. *Records* is recommended to listeners of serious avant garde material by the likes of Zorn, Cage, Frith, Borbetomagus, Voice Crack, etc....(No grade)

Ebn E Sync s/t
Bill Laswell and Style Scott "Dub Meltdown" *(Wordsound, 129 North 11th St., Brooklyn, NY 11211)*. During the past few years, Brooklyn's Wordsound label has established itself as a major force in the international Dub community. Indeed some heavy shit has been brewing in the Wordsound laboratories, as is clearly indicated by these two excellent releases! Ebn E Sync, a collaboration between Wordsound heavyweight Professor Shehab and illbient Whiz Kid, DJ Lloop (of the group We) combines the deep roots bass grooves of mid- eighties Jamaican Dub with exotic, Mid-Eastern samples and beats from the West. Techno, Jungle, and down tempo rhythms propel but never overwhelm these tracks. Indeed, this is a rich, inventive collaboration that leaves me eager for more.

The title *Dub Meltdown*, perfectly represents the music documented on bass master Bill Laswell's collaboration with legendary Dub Syndicate drummer, Style Scott. Presented here are eight stirring examples of modern Dub rhythms performed with real spirit by two veterans. Laswell's deep throbbing grooves and Scott's subtle, constantly imaginative percussives create a splendid foundation over which textures and treatments have been applied by the Wordsound crew and Laswell himself. For me, this is the best Dub release so far this year. Much credit goes to Laswell for his dedication to this music and to his support of independent labels that keep such music strong! (*Ebn E Sync* B+) (*Dub Meltdown* A)

Jim O'Rourke "Bad Timing"
Turn On s/t *(Drag City, POB 476867, Chicago, IL 60647)*. It has been fascinating watching the ubiquitous Jim O'Rourke's ascent from participant in the obscure experimental ensemble, Illusion of Safety during the early nineties to gifted composer whose recent group work with Gastr del Sol and solo outings have become evermore sophisticated and emotionally captivating. Jim's most recent release, *Bad Timing* is also his most personal work. Consisting of four extended pieces for solo acoustic guitar and small ensemble, *Bad Timing* is firmly rooted in the musical styles of two of O'Rourke's main influences, John Fahey and Van Dyke Parks. The subtle warmth and delicate beauty of this music, coupled with a pervading sense of melancholy make for powerful listening. Overall, *Bad Timing* is an inventive, intelligent and emotionally rewarding endeavor.

Turn On, a collaborative release by two important creators, Stereolab's Tim Gane and the High Lamas' Sean O'Hagan, is a pleasant surprise. Clocking in at only 29 minutes, the disc consists of eleven exercises in subtly melodic, constantly percolating electronica for swinging bachelors. Imagine a cross between Stereolab, Soft Machine and Kraftwerk and you'll have some idea of the tone here. O'Hagan's lovely melodies, and Gane's guitar and organ drones combine effectively throughout, and the accompanying synth chatter, that appears on most tracks, rarely interferes with the warmth of these pieces. *Turn On* is a pleasant tease, indeed! (*Bad Timing* A) (*Turn On* B)

Fat Boy Slim "Better Living Through Chemistry"
Fluke "Risotto"
Boymerang "Balance of the Force"
Photek "Modus Operandi"
(Astralwerks, 114 W. 26th St., New York, NY 10001). Fat Boy Slim's debut is the quintessential party album, a disc jam packed with meaty slabs of funk, soul, and slammin' Techno created for some serious ass-shaking. Fat Boy is simply a new alias for veteran dance purveyor, Norman Cook, whose past work with the Housemartins and Beats International is widely known. Each of the twelve songs here is built upon insistent club rhythms over which layers of interwoven melodies ebb and flow until they are firmly imbedded in the brain. *Better Living* is sort of like hearing The Knack jamming with Meat Beat at a BTO barbecue. Truly fun stuff!
Fluke's *Risotto*, while maintaining a heavy club feel, is a much more serious affair, closer in sound to the cool pulsing electro-body music of Front 242, who has rhythmic throb, ominously growled vocals and percolating bass sequences. Despite its somewhat derivative sound, the songs are infectious and well crafted throughout. A must for listeners of old school rhythmic Industrial and mainstream Techno like Prodigy, Young Gods etc...
Former Bark Psychosis drummer, Graham Sutton's excellent new Drum n'Bass project, Boymerang, comes as a welcome surprise. Clocking in at some 74 minutes, *Balance*'s nine tracks represent an ever varied approach to this music, from straight jump up to forbidding tek-step. Although Boymerang is firmly entrenched in Jungle, the work integrates complex textural elements into the mix, occasionally recalling the

wonderfully surreal soundscapes that separated Bark Psychosis from the hordes of other "textured" Rock bands. Indeed, Graham has succeeded in his desire to "create music that can be played out in clubs as well as listened to at home." *Balance* is exciting, consistently creative, experimental Drum and Bass. **Photek**'s highly anticipated full length, *Modus Operandi* is finally here. After tantalizing listeners with the *Hidden Camera* and *Ni Ten Ichi Ryu* EPs (now available on one disc!), Rupert Parkes, aka Photek, continues his explorations into the dark outer realms of Drum n'Bass. Unlike Boymerang's dense, digitally textured work, Photek opts for a much cooler, more jagged approach. Combining icy processed electronics, occasional analogue synth progressions and tight, fractured rhythms, Photek often develops hauntingly stark environments. Unlike his prior EPs, however, a number of these pieces seem incomplete, as if the artist worked hurriedly to complete the recording. When comparing this work to the brilliant "In Camera", one might not be fully satisfied. Overall, *Modus Operandi* is an often intriguing release, but at 74 minutes in length, a bit more emphasis was needed on the textural development within some of these pieces. (Fat Boy B) (Fluke B) (Boymerang A) (Photek B)

Plug "Drum and Bass for Papa" (plus EPs 1, 2, and 3) *(Nothing, 10900 Wilshire Blvd., Suite 1230, Los Angeles, CA 90024)*. With three major record deals for three different projects, Luke Vibert, aka Plug, aka Wagon Christ, has quickly risen to a most prestigious position in the pantheon of the new electronica. Recently signed to Nothing Records, Plug's innovative, often explosive 1995 debut is now available domestically. Upon its initial release on the U.K. based Blue Planet label, there was little to compare with it. This was jungle of another sort, abstract, chaotic and way out of the realms of dance music. Today *Drum and Bass for Papa* still sounds great with its ever-unpredictable clattering rhythms, whimsical melodies and nightmare sound text. Like Squarepusher, Photek, and Boymerang, Plug is an experimental junglist, creating highly cerebral explorations in rhythm. This new version of *Drum and Bass* expands on the original by adding a second 74 minute disc comprised of all of Plug's rare EPs. At $16.00 this is a great bargain and a must for adventurous listeners.(A)

John Wall "Fractuur" *(Utterpsalm, POB 14056, London N52WG, England)*. During the past few years, UK composer John Wall has quietly been releasing some of the most interesting electro-acoustic you're likely to hear. Unlike last year's brilliant *Alterstill*, which was entirely sample based, *Fractuur* features an assortment of live strings and woodwinds interacting within Wall's meticulously constructed web of samples. Fragments from works by modern composers like Xenakis, Cage, Zorn, Penderecki and Ligeti are deconstructed and spattered onto Wall's sonic canvas, creating a music that combines structure and improvisation, cacophony and silence, intellect and intuition. Be forewarned, *Fractuur* is a jagged, deeply experimental work, void of conventional rhythm and melody. It is, however, a very exciting release that will surely appeal to listeners of the above composers, and to those who enjoy the likes of Nurse With Wound, Hafler Trio, etc....(A)

Anthony Manning "Chromium Nebulae" *(Irdial, POB 424, London SW35DY, England)*. Although issued in 1995, *Chromium Nebulae* is new to me and presents an intriguing musical mind that deserves attention. At times Mannings sparse, lo-fi keyboard compositions recall the trance inducing mantras of Terry Riley's early work, as organ motifs repeat and gradually build upon one another. Other pieces possess the dark quietude of Eno's *On Land*, integrating sounds of nature with delicately treated electronics and distant, reverberating keyboards. The strangest tracks, however, are those that accompany Manning's ever present keyboard melodies with bruising, undulating waves of analogue noise. Overall, "Chromium Nebulae" is an eccentric, highly personal take on ambient music, one that I have enjoyed considerably.(B+)

V/A Joint Ventures *(Ninebar, POB 4651, London SE994YH, England)*. Soon to be licensed in the US by Instinct Records, *Joint Ventures*' twelve selections present a wide array of Ninja Tune and Shadow recording artists working collaboratively. Major names in breakbeat, down tempo and Trip Hop, like Cujo, Funki Porcini, Digidub and Resonator appear, along with new comers like Zero, Flavornaughts, etc... Often such collaborative endeavors produce pretty generic results, but for the most part, this is not the case with Joint Ventures. Most of the pieces are varied and well developed. Particular standouts include Cujo/Funki Porcini's chaotic Jazz massacre, "Z Cars", Sureshot's Trickyesque Trip Hop, "Predatary" and Furra/Zero's power electronic garage grind, "Toe Jam".(B)

Electric Enigma "The VLF Recordings of Stephen P. McGreecy" *(Irdial, POB 424, London SW35DY, England)*. Irdial, perhaps the strangest label on the planet, continues to baffle and delight in their capriciousness. Their newest release, *Electric Enigma*, a massive two CD set, containing two thirty page booklets, presents McGreevy's recordings of natural electric phenomena, including aurora borealis, lightning, the Earth's magnetic fields, etc... This work is surely a labor of love as is evinced by the careful editing of these recordings and the exhaustively detailed notes, photos and technical data supplied within the text. The sounds captured on these two discs are not unlike those produced by rubbing contact mics on various textured surfaces: A multitude of clicks, scaps, and chattering interference patterns. Although little variation exists within these 130 minutes of radio signals, one must be amazed by the sound-sources involved. The very existence of these recordings is amazing in and of itself.(No grade)

B Taylor "From the Moon to the Fish" *(Trente Oiseaux, fax: 0114926116348, no address available)*. Renown German microtonalist, Bernhard Gunter's label, Trente Oiseaux presents artists of similar aesthetic, working in the realms of minimal electro-acoustic soundscapes. B Taylor, one of the few American artists released on the label, creates austere, often jarring pieces, employing oscillators, processed loops and digital sound-sources. Taylor's disorienting, dynamic shifts in tone and his use of silence within these pieces create an unsettling, queasy atmosphere. *From the Moon...* is challenging, dark electronic sound text, at once appealing and disturbing. Recommended to listeners of Hafler Trio, Lustmord, Gunter, etc.... (B+)

V/A Submerged Part Deaux *(Incoming, Fax: 49911449883/no address available)*. With *Submerged*, Incoming solidifies its reputation as one of Europe's better digital Dub labels. Although a compilation, these 11 tracks share an aesthetic unity of a single artist release. Most pieces employ the loping rhythms and steady bass grooves of Dub, but lack the atmospheric dread of the real thing. *Submerged* succeeds most when artists explore areas beyond Dub. Thus the Drum n'Bass workouts of Dwarf Electro, Trigger, and Kong Fu are welcome surprises. Overall *Submerged* is an enjoyable sampling of light electronica.(B)

You've Got Foetus on Your Breath "Deaf" / "Ache" *(Thirsty Ear, 274 Madison Ave., Suite 804, New York, NY 10016)*. Thirsty Ear continues to reissue essential lost gems from the early days of Industrial music. They've given us the brilliant early works of Neubauten, Test Dept, and now for the first time in fifteen years, Foetus' first two full-length releases are available once again! The years have not been terribly kind to some of this work, but one must view it in the context of its time period. *Deaf*, originally issued in 1981 on Thirwell's Self Immolation label, clearly illustrates Foetus' influences at the time: No wave and new wave. The music seems inspired by James Chance and the Contortions (particularly in Thirwell's manic vocal delivery), and the campy beatbox, casio sequences of bands of that period. Some time before *Deaf* would develop, Thirwell worked with English noise purveyors White House and Nurse with Wound, and this element of electronic mayhem helps give *Deaf* its power. *Ache*, issued in 1982, shows considerable progress, as Foetus' trademark fractured Jazz sound appears for the first time, with synthetic horn blasts, brawling pianos and Jim's caterwauling vocal squall. The songs on *Ache* are complex and densely arranged, hinting at the studio sophistication that would characterize Jim's future work. Both *Deaf* and *Ache* are fascinating historical documents of an innovator who has yet to receive proper recognition for his significant contributions to modern electronic music! (*Deaf* B) (*Ache* B+)

Elixer "Hegalien Zone" *(Ion, 67 Cooper Square, New York, NY 10009)*. Drummer, turntablist and keyboard players DXT's new group, Elixer occasionally hits a pretty heavy groove on *Hegalien Zone*. As part of the "Axiom Posse", it's no surprise that the ubiquitous Bill Laswell provides powerful support on bass. On "Voyage Orientis" and "Etherus Athirst," Laswell and DXT lay down some potent Trip Hop rhythms over which DXT's electronics glide. "Biochip Implant" showcases DXT's significant turntable and sampling abilities in its chaotic, rapid-fire execution. Unfortunately, tracks like the nearly 11 minute "Dance of the Sufis" seem to be little more than filler, as an uncredited guitarist solos endlessly over DXT's spare, repetitive rhythm. *Hegalien*, clocking in at approximately 41 minutes, seems to have been somewhat rushed in the making.(B)

Sylk 130 "When the Funk Hits the Fan" *(Ovum, 550 Madison Ave., New York, NY 10022-3211)*. Ovum co-owner, internationally acclaimed DJ, producer, remixer and artist, Philadelphia's King Britt is a man of many talents. With *When the Funk Hits the Fan*, Britt has created a fascinating, lushly musical concept album for an "emotion picture soundtrack" that follows a day in the life of a teenage DJ in 1977 and his recollections about his musical influences. A collective of singers, rappers, poets and musicians create a seamless montage of Soul, Jazz, Funk, Disco and Hip-Hop. *When the Funk Hits the Fan* is a complex, deceptively titled release, since much of the material is quite low key and contemplative in nature. Throughout this 75 minute work Britt draws on his vast influences, but most dominant among them is the soulful Jazz that is at the core of his sound. Much of Sylk 130's music reminds me of the cool Jazz poetry created by artists like Me'Shell Ndegeocello -- deeply personal and bourn out of personal experience. *When the Funk Hits the Fan* is a multi-dimensional musical experience from a gifted talent, aimed toward the heart and the mind.(A)

Loop Guru "Loop Bites Dog" *(World Domination, 3575 Cahuenga Blvd West, Suite 450, Los Angeles, CA 90068)*. On their fourth full-length release, Loop Guru continues their exploration of exotic ambience and rhythm, combining old world instruments and vocals with new technology. Indian and Mid-Eastern melodies propelled by Western beats result in some deeply sensuous dance music, the aim of which is to guide the listener to a higher consciousness which is part celebration, part history, but always a lot of fun. Through repeated, interlocking layers of looped samples and mantric rhythms, Loop Guru envelopes the listener in a richly colored vortex of sound. Such a pleasurable sonic vacation is hard to find. "Loop Bites Dog" comes recommended to listeners of exotic music by the likes of Trans-Global Underground, Jah Wobble, and Brian Eno.(B+)

Pram "Gash" *(AE, 4751 12th Ave. NE, Section A, Seattle, WA 98105)*. *Gash* is not a new Pram album, but rather a long overdue reissue of the band's first EP, originally issued in 1991, along with additional oddities and unreleased tracks. The production and playing here is a lot rougher and noisier than that of the Pram we've come to know and love on works like *Sargasso Sea* and *Music for Your Movies*, but this isn't a criticism of the work. The raw aggression of these pieces suggests influences as diverse as Crass, The Fall and Henry Cow in their combination of angular, complex rhythms, scabrous guitar noise and detached female vocals. *Gash* is a must for completists, but will not likely attract new fans. For the curious, locate *Music for Your Movies* (also on AE); then give *Gash* a listen.(B)

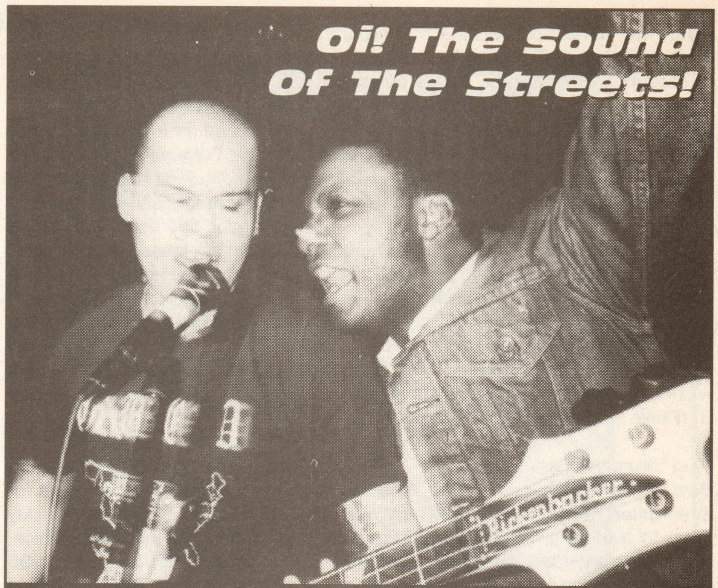
Shizuo "Shizuo vs Shizor" *(DHR/Grand Royal, POB 26689, Los Angeles, CA 90026)*. Shizuo's debut on the notorious Digital Hardcore label possesses the trademark sounds of that label: extreme distortion, ultra-noisy sampling, and chaotic cut up rhythms. Consisting solely of Berlin's David Hammer, Schizuo is indeed raw and noisy, but not nearly as aggressive as label mates Atari Teenage Riot nor as strident as EC 80R. Instead of going for the jugular through blinding Hardcore rants, Schizuo rattles the nerves by building a disorienting sonic trash heap onto which he deposits all manner of primal, distorted rhythms, noise shards, garbled sound bytes, interspersed with strong doses of noise for good measure. *Shizuo vs Shizor* is actually exciting, unpredictable listening, recommended to fans of Boredoms, Masonna, Atari, White House, etc....(B)

Helium "The Magic City" *(Matador, 625 Broadway, New York, NY 10012)*. With *The Magic City*, Helium have left behind the fractured, angry pop of their debut in favor of more diverse, progressive musical terrain. While often rooted in the rhythms of Indie guitar rock, Helium expand their sonic pallet, employing violins, trumpet, analogue synths and mandolins, melding Folk, Progressive Rock and New Wave into a dizzying hybrid. Influences as seemingly opposed as The Cars, Art Zoyd and Fairport Convention can be detected in *Magic City*. In print, this combination of inspirations seems a lot stranger than it actually is, for these 14 songs work beautifully together and possess Helium's distinct stylistic marks anchored by Shaun Devlin's rock-solid drumming. *The Magic City* is indeed magical in its blend of pop and experimentalism. This is a bald, adventurous second release by a band that is untainted by the musical flavors of the month.(B+)

NORMA and Chris Cutler "L'Arpa E' L'Asino" *(RER/Cuneiform, POB 8427, Silver Springs, MD 20907)*. Thanks to Cuneiform Records, the indispensable works from Chris Cutler's UK based Recommended label are available domestically. For years these releases were nearly impossible to locate on these shores and quite costly to obtain by mail order. NORMA, the Bologna based experimental octet is a diverse, highly virtuosic ensemble whose work is at once humorous, stubbornly avant garde, and absolutely unpredictable! On *L'Apra*, the group joyfully help themselves from the vast storage of musics history as they complement the work of Satie with Folk songs, minimal music scratching, etc... Fantastic montages are constructed from dozens of musical styles as the group plunders Jazz, Progressive, Funk, and Classical. Meanwhile, former Henry Cow drummer extraordinaire, Chris Cutler adds a powerful element of free Jazz that further intensifies the momentum of this deranged musical feast! Consisting of studio and live recordings, *L'Apra* is an exuberantly wild ride that must be taken. Brilliant stuff! (A)

Stephen Kent "Family Tree" *(City of Tribes, 3025 17th St., San Francisco, CA 94110)*. *Family Tree* is a specially priced double CD, Kent's second solo release, is a combination "best of" and a window into the future of this artist's work. Disc one includes previously released, remixed, and unreleased solo and collaborative tracks with his bands, Trance Mission and Lights in a Fat City. The tone here is deeply exotic as Kent's didgeridoo writhes, rumbles and groans within an everchanging tapestry of fourth world percussives, chanted voices, and swirling atmospherics. Disc two captures Kent in a very different musical environment, working with his instrument in its traditional, meditative context. The three pieces of this "deep space suite" are worth the price of admission. Here the artist becomes inseparable from his music, as Kent's reverberating, interwoven drones seem to emanate from some gigantic darkness. Overall, *Family Tree* contains some mysterious and beautiful work. (CD #1 B) (CD #2 A)

Write to Paul Lemos at 54 Locust St., Massapequa, NY 11758.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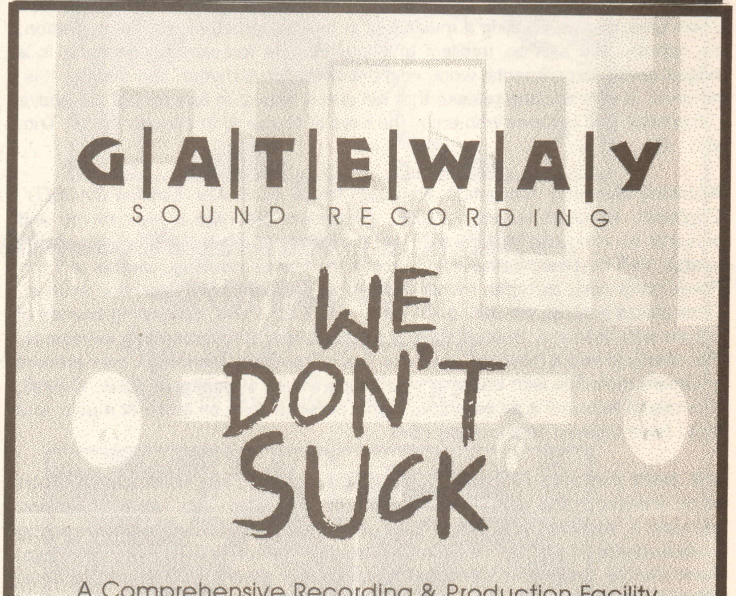
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Audio Reviews

(hed)pe "Ground" *(Jive, 137-139 West 25th St., New York, NY 10001)*. This is an advanced promo of the next cool Hip-Hop Metal band ala Rage against and the Insane Clown Posse. You know what? I think both those bands suck, so you know what I think of an imitator? Well don't hurt yourself thinkin' about it. Some good samples and some good guitar riffs but the vocalist totally sucks, and I think Jive Records should stop tryin' to front on the Metal scene. Posin' muthafuckas.(CD)-**Myk**

1313 Mockingbird Lane "Problems" b/w "Drambuie"*(Cacophone, POB 6058, Albany, NY 12206)*. Gotta hand it to these offspring of the Munsters, I've been really diggin' the hot leopard skin chickies that have been gracing the covers of their singles lately, you betcha little bippy on that one sucker!!! Great Farfisa driven fuzzpunk from these upstate Garage vets, this time around taking cover versions of tunes by the Heathens and the Coachmen into the realms of raw and raucous Rock-n- Roll rave-uppedness!! Yeah!! Way way WAYYYYYYYY fuckin' cool mogambo on orange wax.(7")-**Joe**

30 Amp Fuse "Saturday Night At The Atomic Speedway" *(Dedicated, 580 Broadway, Suite 1002, New York, NY)*. This is Okay. 30 Amp Fuse play raw Punk with a Cali feel to it. Reminds me of ALL crossing paths with the Descendents. Hey, Bill Stevenson and Stephen Egerton produced this! I wonder if that's why these guys sound like the above mentioned bands. This is alright, but gee, has human cloning already begun?.(CD)-**Alex**

59 Times The Pain "Twenty Percent Of My Hand" *(Revelation, POB 5232, Huntington Beach, CA 92615)*. Ahhh, more licensed Burning Heart Hardcore from Sweden. I think it about time that we all realize that US Hardcore is stale and old and the Swedes have kicked our ass at our own game. This band kicks ass and does that Straight Edge thing as well, if not better than anybody. Twelve new school style Straight Edge sing alongs that could even put Ray himself to shame. Check this out and see what we have forgotten how to do.(CD)-**Myk**

Arcturus "Aspera Hiems Symfonia" *(Century Black, 1453-A 14th St. #324, Santa Monica, CA 90404)*. This is by far one of the most Goth oriented bands I have ever heard. The vocals are Black, but the keyboard plays a predominant role over the guitars which is unusual, unless of course you're in Burzum. This band is also a side project for the most part, boasting members from Ved Buens Ende, Mayhem, and Ulver. With a line up like that can you go wrong? The funny thing is, I actually like this band better that any of the main bands. This is a moving piece of work, so much so it could almost be a record of love songs if not for the blast beats and the guitar solos. Once again Century Black has shown they have the ability to license the best of the best from the turmoil ridden Norwegian Metal scene.(CD)-**Myk**

The Ataris "Anywhere But here" *(Kung Fu, POB 3061, Seal Beach, CA 90740)*. This sounds like Bracket with the guy from Green Day singing. It's not bad. It's catchy and musically played well enough not to get me uninterested. It's ok basically.(CD)-**Spag**

Auntie Christ "Life Could Be a Dream" *(Lookout! POB 11374 Berkeley, CA 94712-2374)*. Here we have former members of the legendary X -- Exene and DJ -- along with Matt Freeman of Rancid, and it is very similar to a lot of early '80s Punk Rock records. This is pretty decent, but not for the angry people. Older fans of X will love this record. Just don't expect the Exene/John Doe harmonies; there aren't any and I kinda miss that. Oh well, time to move on I guess. Its nice to see Exene back in the scene, and I wish them the best of luck.(CD)-**Marc**

Automatics "Ten More Golden Greats" *(Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330)*. What can I say that the title of this 7" doesn't say already? 10 blasts of Snot Rock. Balls like The Meatmen and Dickies. Licks like Ramones and Queers. Pop Punk at its finest.(7")-**Spag**

Beta Minus Mechanic "Disassembly Required" *(Revelation, POB 5232, Huntington Beach,CA 92615)*. Five piece band, w/high pitched female vocals over Hardcore influenced music. Kind of reminds me of Scarab. The first time I heard this I didn't know what to expect and I nearly puked, but I gave it another try and it wasn't that bad.(CD)-**Mr. Noiz**

Better Than A Thousand "Just One" *(Revelation, POB 5232, Huntington Beach, CA 92615)*. He's back!!! Ray of Today!!! Blonde hair, flat top and sing alongs! It's about fuckin' time. This is like a CD full of unused YOT B-sides and something new for those of you not around for the real thing. I saw them live, we dove, sang along, and pointed, it was almost like the old days. There just wasn't as many people. Let's say we all go out, get this album, learn the words and have giant pigs piles once Ray is healthy from his car crash? Is it a deal? Good, see you there. YOUTH CREW '97, GO!!!!(CD)-**Myk**

Big Wig "Unmerry Melodies" *(Fearless, 13772 Golden West St. #545, Westminster, CA 92683)*. The stupidest album cover I've seen in a long time. This almost didn't get reviewed 'cause of the cover. OK, so the music is the shit Mark Lopez loves. Quick Cali stop and go a la Good Riddance. Slick guitar licks, insanely fast drumming, great vocal diversity. It's a pretty good record overall. An east coast band that's mastered the west coast toast.(CD)-**Spag**

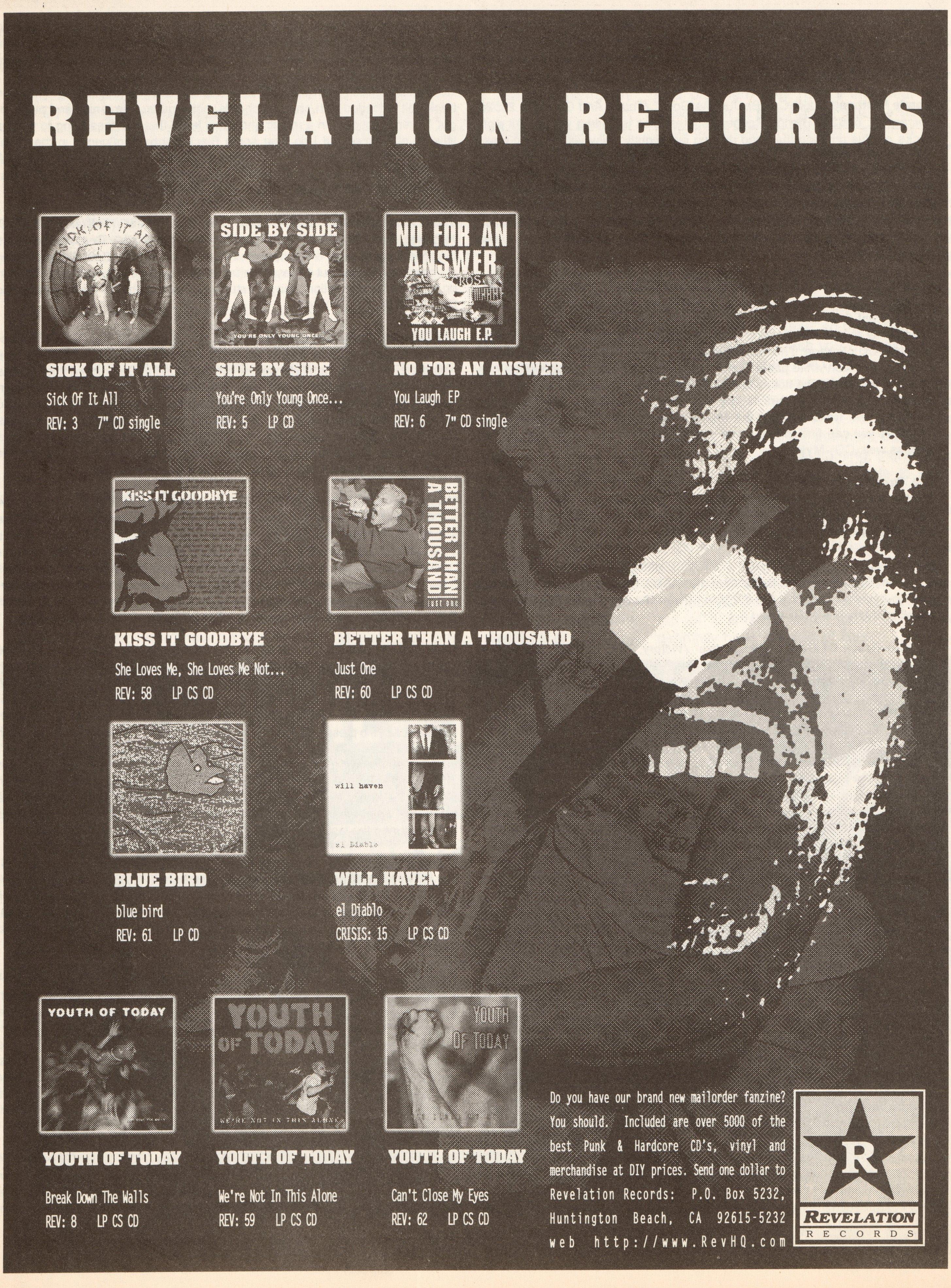
Big Hair "Slaphappy" *(Pokin, POB 18277, Rochester, NY 14618)*. What happens when you mix the likes of Don Caballero, Mr. Bungle, Dixie Dregs and (a non funky) Primus? You get a Zappa like by-product -- Rochester's Big Hair. In a city where Hardcore and Punk are the minority (at least from what I saw, and I'm not counting mall Punk!!) and alterna-Metal is every where in the form of ginkers with mullets, they are a standout of the local bands from up there in the land of -5. The song titles are pretty silly, such as "Sock Peter," "March Of The Muppets," and "Penising," but the musicianship is on the money. I must imagine that the lyrics are ridiculous. Big Hair kind of reminds me of LI's Spooge, but with catchier songs which are more accessible. They even have a fiddle player, and it just gives the music more it's own character. I wonder if they cover any Charlie Daniels? Yee haw!(CD)-**Mr. Noiz**

Bigmouth *(Wild Pitch, 89 Fifth Ave., New York, NY 10003)*. Great pop music from this band. Bigmouth are English, but have recently moved to NY. They can't seem to escape the musical influence their homeland has had on them. Bigmouth sounds similar to a cross between The Smiths, Suede, Oasis, and Nirvana. Excellent mainstream Rock that should be played on the radio sandwiched between Blur and Radiohead.(CD)-**Mr. Hymson**

Bjork "Homogenic" *(Elektra, look it up in the phone book)*. You know back in the day I got around to seeing the Sugarcubes when they were supporting their *Life's Too Good* LP, and they were excellent, an all around tight fun band to watch. So I have to say that I really have held some respect towards Bjork for quite some time. However for the sake of being honest, I haven't been too impressed with anything that she's done since the Sugarcubes. *Homogenic* is supposedly Bjork's attempt at smashing artistic boundaries, which I guess she has done. Blurring the lines between art and product isn't exactly admirable but she's done it. However, her product art is like a White Castle burger placed alongside some gourmet beef concoction. You really can't compare one to the other. To make a long review short, this is boring, uninspired dance pop at it's worst. At best it's the soundtrack for a Fag Hag's night on the town. Yawn!(CD)-**Groovy**

Blackfork "Rock For Loot" *(Lookout! POB 11374, Berkeley, CA 94701)*. Whiny female vocals, Punk similar to Blatz. Your typical riot grrl vocals style. Yawn yawn yawn. Next.(CD)-**Spag**

Blind Pigs "Sao Paulo Chaos" *(Grita, POB 1216, New York, NY 10156)*. Ahh yes, Blind Pigs dish out fast, lively '77 Punk straight out of Brazil. This reminds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Just One
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BLUE BIRD
blue bird
REV: 61 LP CD

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me a little of Anti-Flag. Song titles like "Steroid Addict" and "In Love With A Junkie" alone make this CD a keeper. With all of the amphetamine paced beats, three chord progressions and aggressive choruses available on this disc, get this puppy and give it a chance.(CD)-**Alex**

Blonde Redhead "Fake Can Be Just As Good" *(Touch And Go, POB 25520, Chicago, IL 60625).* Blonde Redhead's latest disc is quite a winner. All eight tracks on this unit find the band dishing out slightly noisy yet hypnotic tunes packed with trance like guitar noodling, shifting tempos and alternating male/female vox that are smooth flowing and impressive. There's definitely a strong Sonic Youth influence that lingers in the band's songwriting, yet I must state that Blonde Redhead will give you plenty of eargasms, especially if you enjoy htuoY cinoS or maybe even some Dischord bands. This is definitely recommended for any adventurous listener who appreciates artsy, ballsy stuff.(CD)-**Alex**

Breach "It's Me God" *(Burning Heart, Box 441, 701 48 Orebro, Sweden).* My favorite Swedish Hardcore band return with their newest offering. Something a little different than in the past. Equally as brutal and heavy, but a lot more experimental as well. There are no lyrics sheets, and as usual they have a totally recyclable CD package. The artwork is extremely minimal and all the printing is done in silver ink on white paper. This is almost the Swedish version of the new Snapcase record, maybe not as technical, but it has the same presence. I think I prefer the previous record slightly, but you can't blame a band for trying something new. Not to mention that this is a damn good album no matter what. Hopefully you can find this or some cool company in the US will license this band as well.(CD)-**Myk**

The Broadways "Big City" *(Asian Man, POB 35585, Monte Sereno, CA 95030).* More Jawbreaker-style vocals with fast Cali-style Punk rock, very melodic, very energetic pretty damn good actually. Sound like everyone else but fuck, it's better than most crap.(CD)-**Spag**

Buck-O-Nine "Twenty-Eight Teeth" *(TVT, 23 E. 4th St., New York, NY 10003).* Good mid-tempo Punk Ska. Better than most that's flooded the market. A pretty good cover of Joe Jackson's "I'm the Man." If you like your poppy Punk Ska then you should buy this.(CD)-**Spag**

By The Grace Of God... "Perspective" *(Victory, POB 146546, Chicago, IL 60614).* Imagine if Rage Against the Machine really believed and stood for their politics Imagine if they were on an indy label and they really spoke out about the status quo. Imagine that Zack stayed in the Hardcore scene and really tried to get something accomplished. That sums up the members and beliefs of this band. The obvious comparison would be to Endpoint because of the vocalist, but this is far beyond that. They have really beaten down their first release, there is no comparison. This is an excellent record, their first one was not. The lyrics are much more non dated and Rob has gone back to his root sound. No more fuckin' whining from him. Using the power that is Hardcore to get your point across, this is what it is about. Am I a huge fan of this band? No, but they deserve the props for putting out a great Hardcore record. Just 'cause I don't like their style doesn't count for shit. Great record. Period.(CD)-**Myk**

The Candy Snatchers "Pissed Off, Ripped Off, Screwed: The First Two Years" *(Go-Kart, POB 20, Prince St. Station, New York, NY 10012).* Although I've enjoyed what I've heard from The Candy Snatchers in the past, these previously released 7" (and I think, but I'm not sure) comp tracks side by side wail! These guys are garagy but sport hooks, good musicianship, and catchy "fuck it" choruses, played with careening wild abandon. Best tracks: "She Goes Down" and "Lil' Lolita," the latter having some ballsy slide guitar. Bright lights burn the fastest, so get this before one of 'em ends up dead.(CD)-**Rich**

Car Bomb Driver *(Fat Pom, 3600 38th Ave. North, St. Petersburg, FL 33713).* Oh, these guys think they're the shit. Well, just 'cause you drive a '69 Dodge Dart don't mean shit. My GTO would fuck your shit up. So anyway they play Ramones-style Punk Rock with tons of drinking type songs. Not bad.(7")-**Spag**

Conehead Buddha "Put It On!" *(CB, POB 109, Climax, NY 12042).* This is nicely recorded Ska; the horns sound real good, as does the percussion. Conehead Buddha are good for what they do, which is play extremely poppy Ska songs about chicks, and old school teachers, but the weight of this stuff is for absolute powder puffs. I can't see how any skinheads would be into this, or any Spirit of '69 purists out there for that matter. This is flat out crap. If you're looking for a comparison, it falls into the same crack that 80% of dippy pop songs fall into. I hate when cheesy Metal and Glam bands cover similar ground in their material, so I'm not going to be forgiving with CB. The cover art has pictures of psychedelic flowers on it... what the?? Is this some sort of joke??(CD)-**Groovy**

Council Of Three *(Coldwar, POB 275, Franklin Square, NY 10022).* This nine track unit is loaded with crunchy chords, noisy guitar harmonics and plenty of gut driven emotion. On a music and vocal level, this trio does bring to mind a little bit of Helmet, but I do hear some Black Sabbath influence in the guitar leads. Actually, this band's blend of Metal and Hardcore will provide a nice swift kick in the balls for all you numbskull dullards who need a wake-up call. I hear this is the last CD Princess Diana ever purchased.(CD)-**Alex**

The Countbackwurds "Sorry Charlie" b/w "The Alligator" *(Telstar, POB 1123, Hoboken, NJ 07030).* Wailin' no-fi gogofest ala Thee Mighty Ceasars that kicks the poop outta the rest o' dat boombox recording schmutz. Both ditties clock in at under two minutes, but it doesn't matter so long as it gets me and my Johnson up for some big time action, baby. Featuring an ex-member of the Mummies, so BUY BUY BUY!!!!(7")-**Joe**

The Crimson Curse *(Goldenrod, POB 81164, San Diego, CA 92138).* First of all I was bugging Rich for this for weeks, but when I went over to pick this up it was gone, and Rich didn't remember who snagged it! So I picked this up, and damn this was hard to find -- only 1000 copies pressed. Although vocalist Justin Pearson (ex-Swing Kids) makes this record sound just like a Swing Kids record (yeah, it's fast noisy Hardcore), it shouldn't hold you back from buying this record. The Crimson Curse take the SK feel and make it their own, and into a fine, one sided(?) record. Side two is a silk screened swarm of flies, and with the clear vinyl, the record looks as good as it sounds.(LP)-**Mr. Noiz**

Crisis "Hollowing" *(Metal Blade, 2828 Cochran St Suite 302, Simi Valley, CA 93065).* Well I can't say this band is getting better with age, 'cause I think this is their worst record. They have slowed down their music way too much. Karyn's voice just isn't as versatile as it has been in the past, and they don't have a permanent drummer. Normally this wouldn't make a difference, but with Crisis it seems to have knocked off their timing a little. They just aren't always together on the songs. The cover art is probably the best they have had yet, which makes this an attractive piece, but I would go after the earlier CDs first.(CD)-**Myk**

Cub "Mauler" *(Au-Go-Go, GPOB 542D, Melbourne, Vic. 3001 Australia).* It's superficial to critique a band based on their appearance, but there's something about Cub's presence that enhances their music. Of course, when a band with three petite women combines the pop side of the Go-Go's with the raw edge of Olympia, the element of being cuddly comes with the sonic territory. On *Mauler*, this Canadian trio presents 17 tracks culled from singles and rare offerings, with a healthy dose of cover tunes. Cub's jangly simplistic snugglepunk won't instigate stage diving or pit action, but it will make a roadtrip more upbeat and gloom-free. Although Cub has constantly been compared to other acts - often by me - they have been prolific and consistent enough to be recognized as a reference point when questioning the originality of similar sounding bands formed during the last couple of years.(CD)-**Rowan-Morrison**

Cursive *(Interplantery Truckers Union, POB 648, New York, NY 10011).* Here's a 7" by a band I never heard of before. They have a few records, including a full-length on Crank! which came out this summer. It's an Emo-like HC band that sounds like they belong in DC on Dischord. Fans of Fugazi, Hoover, Trusty, and other bands of this nature will truly be impressed with this. I was. A keeper.(7")-**Spag**

Dead Boys "Younger, Louder and Snottier" *(Bomp!, POB 7112, Burbank, CA 91505).* Well, if ya can't find an original copy of *Young, Loud and Snotty* then these rough mixes are the next best thing to being there, ditzo. When I was a young and fucked up lad this was a mainstay on my turntable, up to the point that I wore the fuckin' thing out!!!! FUUUUUUCK!!!! Bands like Electric Frankenstein and the Supersuckers owe like a huge fuckin' debt to these fellas, up to the point where they should donate half of whatever earnings they make to the "Bring Back Stiv Bators' Rotting Corpse From The Dead" fund. I'll bet that would make Martha "Muffy" Quinn all wet in her panties. Ooh, aah, ooh, aah...(CD)-**Joe**

Deceased "Fearless Undead Machines" *(Relapse, POB 251, Millersville, PA 17551).* I have been a Deceased fan since the late '80s. Deceased were an integral part of the late '80s east coast Death Metal movement -- a scene that brought bands like Suffocation and Brutal Truth to eventual national attention.

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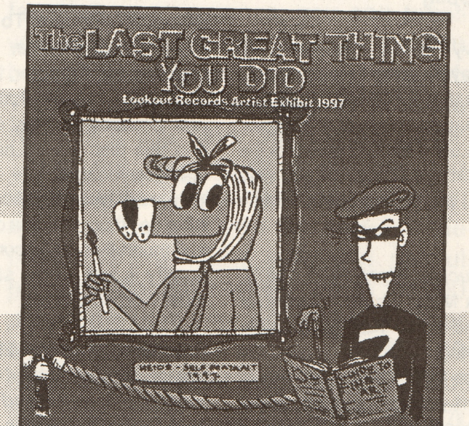
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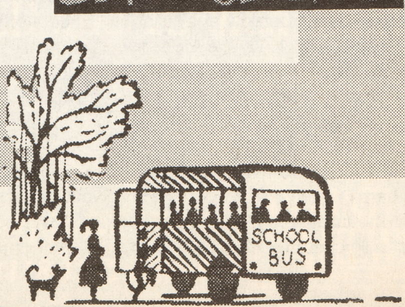

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So, first and foremost, I am happy that Deceased are still around. Their sound has changed, and I think people who did not appreciate Deceased in the past will like them now. Gone is the raw production and superfast Grind of old era Deceased. This album is chock full of classic underground '80s Metal. Fans of Mercyful Fate, Iron Maiden, and Megadeth who don't relate to bands like Korn and Marilyn Manson are going to love this record.(CD)-**Mr. Hymson**

Deceased "Fearless Undead Machines" *(Relapse, POB 251, Millersville, PA 17551)*. Maiden, Raven, Running Wild, Witchfynder General, get the picture? This is the best Thrash band I have heard in years! It's still fast with self indulgent guitar solos and they fuckin' rock live. An entire record based on George Romero's *Night of the Living Dead*! That's METAL, more than anybody has dared in ages. Support these guys and people like them, 'cause they're the ones who are really "keepin it real, yo!!!"(CD)-**Myk**

Dick Army "The First Four Beers" *(AMC, POB 1503, New York, NY 10009)*. These guys are too drunk to be in a band but this gives hope to my band, 2 Man Advantage. I thought we were bad. It's weird. They're so bad it's good. It's Punk, and hey there's six songs on this slab including a cover of Furious George's "Betty Crocker," which is as bad as the original.(7")-**Spag**

The Dillinger Escape Plan *(Now or Never, 151 Ivy Hill Rd, Red Bank, NJ 07701)*. WOW! This is fucking brutal Hardcore, the way possessed people play it. I shit you not, when these guys play live it appears that SATAN himself has taken over their bodies. One of the best "unknown" bands I have ever booked. Fans of old Deadguy and Kiss It Goodbye will eat this up. This CD only has six songs on it, but is well worth the $7 to the address above. Those of you who caught these guys on LI over the summer know what I am talking about. These guys friggin' rule!(CD)-**Marc**

Dimmu Borgir "Enthrone Darkness Triumphant" *(Nuclear Blast, POB 15877, Tampa, FL 33684)*. This is probably the best Black Metal album I have ever heard. Keyboards, abrasive lyrics, double bass, and some real good guitar sounds. The vocalist is extremely powerful without being too screechy, and the rhythms are absolutely moving. It is seldom these days to find that exact mix of musicianship to make the perfect album, and here it is presenting itself. Signs of Gothic influence and a cover painting of what appears to be a dark priest. I wish I had a lyrics sheet, but I got one of the cheesy advances with no lyrics. This should appeal to fans of Emperor and Satyricon, as well as anybody who wants to hear what a real Black Metal band should sound like. Yeah, go buy this **(CD)-Myk**

Dismember "Misanthropic" *(Nuclear Blast, POB 15877, Tampa, FL 33684)*. A new five song EP from one of the NB mainstays. The production absolutely sucks ass, but the band is still brutal. This is a great comeback as the last album was just not that good. The vocals are still ruff and there is even an *At The Gates* type guitar sound which kicks. Great new release from an often overlooked label.(CD)-**Myk**

Dissecting Table "Human Breeding" *(Release, POB 251, Millersville, PA 17551)*. On the surface this is just another Japanese noise project. After a few listens one begins to hear other elements. The obvious comparisons to Merzbow and Masonna hit the listener because of the harsh layers of organic and programmed noise. However there are also bursts of heavily distorted bass and occasional Industrial keyboard parts. These traditional elements will lure Bile and Front Line Assembly fans in for a closer listen. The songs are all long and put together like a Progressive Rock fan had something to do with this record. So if Geddy Lee gave songwriting tips to Kris from Bile, who was working on a project with Merzbow, you might get a CD as unique and as good as this one.(CD)-**Mr. Hymson**

Divine Regale "Ocean Mind" *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065)*. Remember when Queensryche were really big? These guys must have been front row at ever show. Except of course for the last tour, when no one gave a shit. This is Queensryche to a "T" and they are really good at it. I hate this stuff, always have, but I thought I'd mention it 'cause these guys are really talented. For that throwback Prog-Metal fan.(CD)-**Myk**

DK3 "Neutrons" *(Quarterstick, POB 25342, Chicago, IL 60625)*. This is a jazzy album with Duane Denison (gits and bass) and James Kimball (drums and aquaharp?) from the Jesus Lizard. If you like upbeat Jazz (and I'm not talking about the commercial crap) progressions with wild horns (not Zorn wild), then you should check this out. Eight songs with one song comprised only of ambient aquaharps....strange(CD)-**Mr. Noiz**

Dwarves "Fuck The World, I Will Deny You" b/w "Dwarves Are Young And Good Looking" *(Reptilian, 103 S. Broadway, Baltimore, MD 21231)*. Years after the great "death of Hewhocannotbenamed" Sub Pop "hoax" (to quote every Generation X schmuck, "like, what-everrrrrrrr"), the Dwarves are still churning out their most deviant brand of degenerate-core with mucho impressiveness, yes sireeee. "Fuck..." might not be another "Skin Poppin' Slut" but it sure kicks my ass around the cosmos, and uh, well, the highlight of the samplefest on the flip is a byte of a young lady proclaiming "MY PUSSY'S SOAKING WET!!!" The staff of *UTV* has requested her phone number several times, but to no avail. Darn...(7")-**Joe**

The Doormats *(11731 216th Street, Maple Ridge, B.C. V2X5H4, Canada)*. I picked this demo up while in Vancouver. Fast HC Punk Rock with gaspy-style vocals. The last few tracks were recorded in '85 and have a great classic-style sound. The guitar and back-up vocals have a very familiar sound to me but I just can't place it right now. They're currently shopping this around. Write for more info. Cool demo.(Cassette)-**Spag**

Emperor "Anthems To The Welkin At Dusk" *(Century Black, 1453-A 14th St. #324, Santa Monica, CA 90404)*. This is the full-length of the two pieces released by Emperor this year. When you purchase the domestic version, *Anthems...* also includes the Reverence single that was released earlier this year. Probably the most consistent Black Metal band of all time, if not the oldest, and this disc leaves nothing to be desired. Pounding double kick, with choir quality keyboards. Vile, scraping lyrics that are mixed slightly down to give it an instrument type presence. This is what it is all about. This is the band that does it like no other. This is a close second to the Dimmu Borgir in my book, but there isn't much that would come close to these. Even with a basically new line-up the quality is just off the scale, and they live up to their name without question. A must own.(CD)-**Myk**

Entombed *(Earache, 295 Lafayette St., Suite 915, New York, NY 10012)*. This release consists of hard to find 12 inch tracks, singles and other odds and ends. Entombed's *Left Hand Path* was the only effort from these Swedes that I was able to get into, and in my book after that release the band has gone downhill ever since. If you disagree with my mostly unfavorable view point of this Death Metal unit, go ahead and buy this 12 track collection and shoot a load all over it. Remember: Kiss's version of "God Of Thunder" is a whole lot better.(CD)-**Alex**

Exodus "Another Lesson In Violence" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404)*. The return of Paul Baloff is upon us! This CD has the best track listing that anybody could ever want and Exodus was right on playing. The biggest problem with this disc is that compared to the live compilation on CM the recording sucks ass. The other problem being that based on this CD I went to see Exodus at CBGB and man was I disappointed. The in between song banter was like a fucking script -- people were reciting the words from the record as Paul said them. Pathetic! The final nail in the coffin was that they played "Toxic Waltz." Besides this being the worst song Exodus ever wrote, Paul Baloff was already out of the band! That's like Ozzy singing "Mob Rules" with Sabbath. Decent disc, bad live show, but the disc isn't so good you have to run out to get it.(CD)-**Myk**

Extreme Noise Terror "Damage 381" *(Earache, 295 Lafayette St., Suite 915, New York, NY 10012)*. What a filthy record. Two vocalists, and one of them is Barney of Napalm Death trying to be guttural. This is great, and Lee sounds as vicious as ever. Earache even dugout the old "Total Grind" logo even though this is their first Grind release in ages. This is the stuff that made this label infamous; check it out to see why they have the name Earache, not some popcorn Rage Against rip off. This is heavy and angry and a Grind legend at their prime. A must.(CD)-**Myk**

Eye For An Eye "100% Natural" *(Taang!, 706 Pismo Ct., San Diego, CA 92109)*. A discography of one of the best bands to come out of Boston in the late '80s. Taang! continues its Boston to San Diego move with another great re-issue. This was a long time coming as most of this is long out of print, and if you weren't from the East Coast at the time chances are you never even saw these records. The CD comes with a great book, and it reprints their two 7"'s and a live radio show that had some unreleased songs. A must own for all Hardcore kids. Should go on that Christmas wish list with the Revelation re-issues.(CD)-**Myk**

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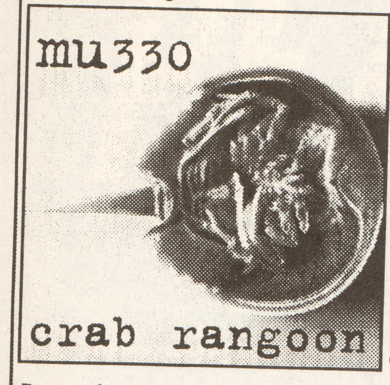
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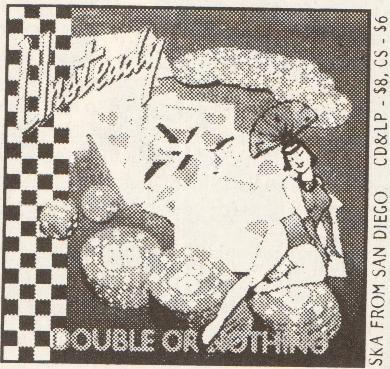
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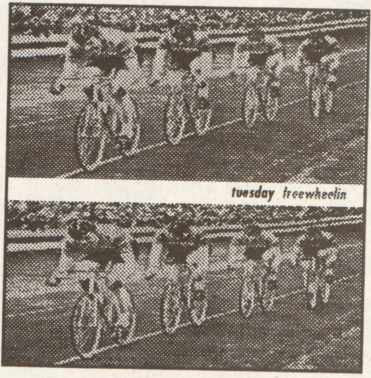
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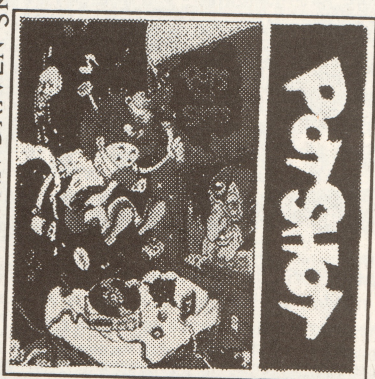

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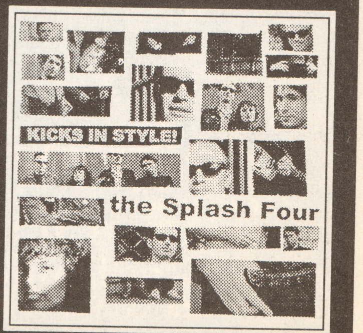
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7-5-6 Shinjuku-ku, Tokyo 160, Japan). There's nothing better than Japanese bands that sound like the Ramones. Rockin' Ramones guitar riffs with broken female vocals. "Shock Trapper" is a great song with a lot of speed. There's even a cover of "Going Underground." Keeper.(CD)**-Spag**

Final Exit "Umea" *(Desperate Fight, POB 146546, Chicago, IL 60614)*. Lots of gang vocals and a "I'm Straight, so I'm better than you" attitude. Well, it doesn't wash with me. I could give two shits how '"edge" someone is, and these guys look like a couple of scrawny vegan kids that would break if the wind blew too hard. Umea is a town in Sweden that a lot of bands seem to come from, this label almost exclusively and a good part of the Burning Heart label as well. Fine, I'm glad their scene is prosperous, but this elitist snob shit is what annoys me about the US scene, so take note. Music wise it has the prerequisite Strife type vocals and the chunka chunka guitar in D chord. As far as the fast stuff, they sound silly when they do it. They should stick to the 25 Ta Life sound and they would do a lot better. I would like this a lot better if not for the attitude about nothing.(CD)**-Myk**

Fluke "Risotto" *(Astralwerks, 104 West 29th Street 4th Floor, New York, NY 10001)*. After wading in the trenches of Acid House and Techno since '89, the two man Fluke squad are finally considered viable for mass consumption. Like many of the other bands getting acknowledged due to MTV's *Amp* and radio's new rave reaction, Fluke offers very few surprises. Conversely, what this UK team does offer, is quite good. Weaving together funky breakbeats, industrialized grooves, and occasional vocals, Fluke's tapestry could be the bastard quilt of Chemical Brothers and Prodigy. There are plenty of infectious cuts, but the pick of the litter is definitely the club-captivating "Atom Bomb." If your friends were impressed by the Emperion and Crystal Method discs in your collection, they'll be borrowing this album, as well. Although the expiration-dated "Electronica" trend won't be around next year, the Techno movement will be alive and well, hopefully with Fluke continuing to be one the better players involved.(CD)**-Rowan-Morrison**

Flux "Protoplasmic" *(Release, POB 251, Millersville, PA 17551)*. The is new project from J. Plotkin, the mastermind behind OLD. This is what bands like Pink Floyd and Yes would sound like if they stayed true to their roots. The music on this CD combines progressive Rock, Psychedelic, Ambient, and Jazz. This CD is an easy listen because it is not sonically harsh, but it is difficult to really grasp everything that is going on. Plotkin is a master of minimalism, but what you think is the same riff over and over again is, upon closer inspection, constantly changing. Fans of Brian Eno, Hovercraft, and early Pink Floyd should check this CD out.(CD)**-Mr. Hymson**

Folk Implosion "Dare To Be Surprised" *(Communion, 2525 16th St., 3rd Fl San Francisco, CA 94103)*. You might know FI from their hit song "Natural One" from the *Kids* movie soundtrack. You might know FI because it is a side project that includes Lou Barlow of Sebadoh. In any event, you should buy this record. This is pop music at its finest. At times this record reminds me of a very laid back Sonic Youth with some Hip Hop drum loops. Other songs remind me of a simplified version of Primus -- an incarnation of Primus that kept the loud bass and the high end weirdo guitar, but ditched the cartoon voice and the jazzy, acrobatic rhythm section. This band insists on being on an indie label and refuses to play shows because they don't want big time success. Well, I hate to break it to you guys, but when you put out the best pop album of the year, you're asking for trouble.(CD)**-Mr. Hymson**

Fountains Of Wayne *(TAG, 14 E. 60th St., 8th Fl, New York, NY 10019)*. Discussing this disc could be the equivalent of discussing something like styrofoam; there's nothing to really discuss. Styrofoam can't be hated, it can't be liked. it's just styrofoam. This is how I feel about the Fountains Of Wayne. You can't despise them, nor drool over them, nor sort of like them. How can you? This disc is poppy, Indie Rock stuff ready and set for the FM radio airwaves. These lads sound no different from the hundreds of other radio friendly bands who sound no different from the shitty bands who influenced them, get the picture? If Styrofoam was a sound, ears would never notice it. Well my ears barely noticed the muzak on this CD, and oh well, either the Fountains Of Wayne play styrofoam pop or they write songs that purposely make you lose your attention span. Fans of Live, Bush, Verve Pipe, Matchbox 20 and Veruca Salt take notice!(CD)**-Alex**

The Gain "Sing Ready Steady Smash" *(Mighty Recording Corp., POB 1833, Los Angeles, CA 90078)*. In all honesty, out of all the records that Rich "Doodyman" Black gives me there aren't too many of them that receive more than one listen due to the fact that I have a HUGE fucking record collection these days and they usually get lost amongst the vast selection of vinyl that takes up most of the space in my room. However, The Gain are one of those rare exceptions -- I must've played this fucker at least 30 times since receiving it. It's not hard to believe when I tell you it's one of the best new records I've heard this year, and with outstanding reason: Take one part of the best of '60's mod sounds, one part of the most energetic '70's Punk, and finally one part of that mucho poppy '90's Lookout sound and spit out one of the most exciting bands I've ever heard (and anyone who knows me knows what a jaded snobbish prick I am when it comes to new music, since most of it is simply MEDIOCRE, and that's even worse than totally sucking, don't you agree???). Maybe the fact that these cats know their roots as well as the more modern sounds makes me partial to them, but the truth is any band that impresses me this much is bound to make young nubile teenage girls turn to a life of wanton debauchery (and maybe even gogo dancing in cages!!!! WOO HOO!!!) and isn't that what every red blooded American man wants???? Well, being that Blag Dahlia of the Dwarves produced this, I'm sure that's what HE wants (HEY, ME TOO!!!). The Gain is one of the most exciting bands on the scene today and if you don't buy this then you are destined to be a lame fish with no clue, but that's OK. We wouldn't want you to spoil the fun for the rest of us who have good taste...(LP)**-Joe**

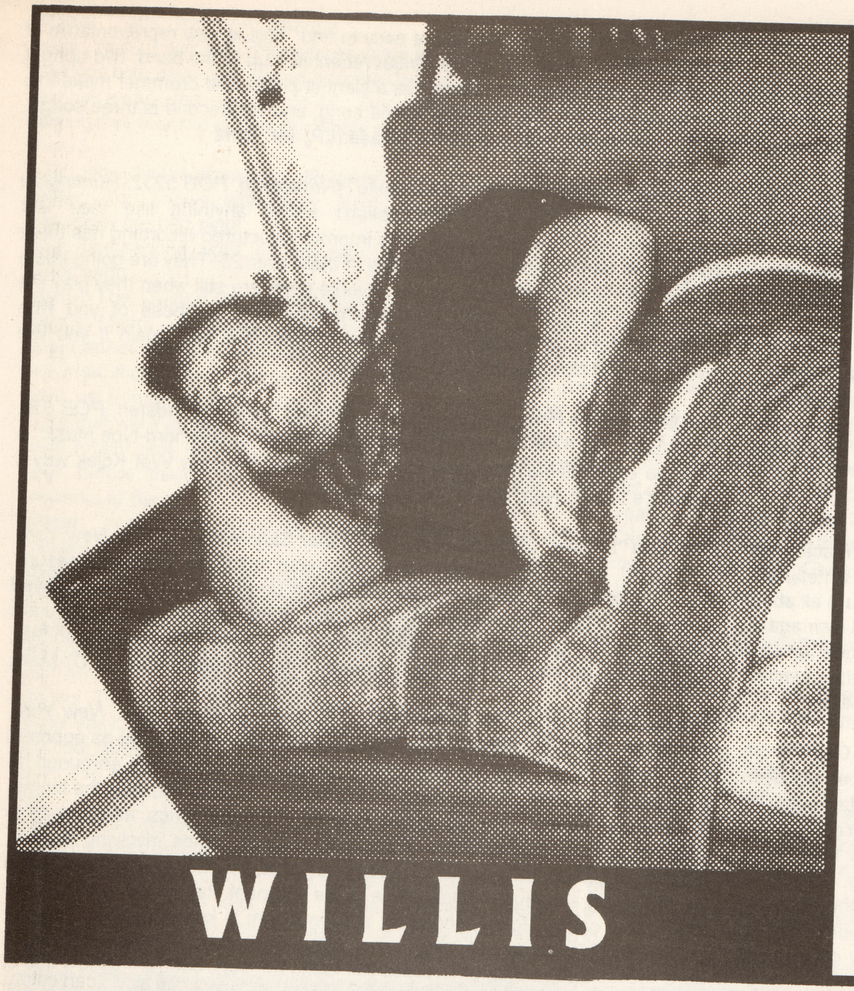
Gapeseed "Project 64" *(Silver Girl, POB 161024, San Diego, CA 92176)*. Gee, it has to have been a few years now, but I first heard Gapeseed when Silver Girl released a 7" from this NYC based three piece. Why these guys aren't huge is beyond me; then again, it's probably because they're based in NYC. That city lacks vision and innovation, and everyone is always racing to be second or third. (You know, once the path is cleared and all the unglamorous labor is already done!!) So in a place where the ghost of Johnny Thunders lurks around every bar on St. Marks, it's surprising to see a band that has stuck to their own thing, rather then getting that dopey Ramones haircut and adding 77 to the end of their band name. Gapeseed play good harmonious Emo Rock that varies from cool and smooth to loud and gritty. At some points the singer Ed even sounds like he's scraping a steel file against his vocal chords. Yeoaw! I think in my original review I said these guys were a lot like Sonic Youth, which I'll admit now was an incredibly lazy comparison. Sure the guitars may belt out similar distortion but that's where comparisons pretty much end. In fact, Gapeseed's guitars sound rather clean and straight forward, saving the distortion for it's bludgeoning purposes. This is good stuff, and I have to keep my eyes open so I can catch them when they're playing out. Maybe I'll even be able to swindle Johnny into buying me a pitcher or two!!(CD)**-Groovy**

Gathering "Nightime Birds" *(Century Media, 1453-A #324, Santa Monica, CA 90404)*. The music is ok, these guys are really talented, but I don't think they fully live up to it. The vocals are atrocious. It is like a girl singing "Night On Bracken" from Fates Warning. Her voice is excellent, but it is washed out by the power of the music, not to mention such flowery stuff just shouldn't be laid to music like this. I am told the record before this is really good, but after listening to this I am in no hurry to hear it at all.(CD)**-Myk**

GBH "Punk Junkies" *(Triple X, POB 862529, Los Angeles, CA 90086)*. Well, now that We Bite isn't in the US anymore someone had to license this record and XXX did it. I'm almost tempted to rename this band GBHM, Great Britain Heavy Metal, 'cause this record is more Metal than Punk. The only thing that really saves the GBH sound is Jock's voice; there is no mistaking it. There is also an intro and outro like a Metal record... what's up with these guys? They practically invented this sound, and even **they** are having a hard time playing it. This isn't a bad current day Punk record and I've already listened to it twice, but as a GBH record it is pretty weak. It kills me to say that too.(CD)**-Myk**

The Gremmies "The Boss Now Sound Of..."*(Cacophone, POB 6058, Albany, NY 12206)*. More o'dat evil surferama from a bunch of cats from uh...upstate NY. It don't matter anyways since I think "Five Eyed Female" is one way cool badassed vibratofest and the rest of this schtuff moves totally fast-n-frantic like, which suits me like a cheap 6-pack o' good ol' PBR, sluggo. Major points get scored for featuring the exact same '65 Fastback that's being restored in my garage by Crazy Joe Demattia at this very moment!!! We'll be cruisin' in no time, mofo...(7")**-Joe**

The Grey Spikes "Year Zero" *(1+2, Nishi-Shinjuku if Nishi-Shinjuku, 7-5-6 Shinjuku-ku, Tokyo 160, Japan)*. Dirty sleazy Punk Rock, like a late-night Continental band. I'm usually a fan of this style of music, but I find this kind of flat. In the same vein as the Dwarves or Turks, but not enough balls to win me



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over. Maybe it will grow on me.(CD)-**Spag**

The Grodes aka The Tongues Of Truth "Let's Talk About Girls" b/w "Love Me Baby" *(Bacchus Archives, POB 1975, Burbank, CA 91507)*. Get ready for Punk classics lesson No. 1: The monster A side was made popular by the late great Chocolate Watchband, but this is the original badboy and it's no wonder why the Watchband dug it so much. Gotta love that cheesy organ sound, man. The B side is even a much stranger obscurity, With head Grode MMMMMMMManny Freiser singing some sappy love song on an acetate for some big wig record exec, which is probably what caused the demise of these Garage Punk unknowns. Hey, get this or pay a zillion dollars for the original recording, OK???(7")-**Joe**

Groovie Ghoulies "Re-Animation Festival" *(Lookout! POB 11374, Berkeley, CA 94701)*. Yeah.... I love these guys. It's like the Ramones with Misfits vocals. Groovie little numbers about monsters and girls. It's the Punk Rock soundtrack for the Nightmare Before Christmas. My favorite number is the little swing Rockabilly monster smash called "Grace Land."(CD)-**Spag**

Hammerfall "Glory To The Brave" *(Nuclear Blast, POB 15877, Tampa, FL 33684)*. Another band that is putting out great Thrash in a time of Black Metal and Satan. This even looks like a Metal album. It has a Michael Whelan-ish record cover of a knight in armor standing in the woods. The lyrics are all about vikings and riches and travels -- my god it's Yngwie Malmsteen all over again! Only kidding. These guys are actually good. It is very early Dio-esque but also includes double kick and the visual image of Destruction with all their leather. This is a great record, but be warned: it is an acquired taste.(CD)-**Myk**

Hecate Enthroned "The Slaughter Of Innocence..." *(Death, 2828 Cochran St. Suite 302, Simi Valley, CA 93065)*. Once again the Blackend label has been licensed into the US by Death/Metal Blade. This is a real gem, total Vampyre, English, Black Metal featuring x-members of Cradle Of Filth. You got it, it sounds exactly like a COF record as well. But as good as COF is, these guys might actually be better. The harmonies and keyboards are flowing, consistent, and eerie as all hell. The drummer could probably keep up with the drummer from Assuck and the Jon has the vocal sound of a freshly skinned human being. All in all, a truly brutal record and they wear corpse paint! How can you go wrong? Highly recommended.(CD)-**Myk**

The Hentchmen "Ten String Trio" *(Flying Bomb, POB 971038, Ypsilanti, MI 48197)*. Three hip 'n' happenin' numbers from the frat Punk faves of the mighty Norton Records empire, only this one looks like a homemade jobber here. Side A rips through its two cuts in track record time ("Chicks And Cars '97" ??? Hell, I'm so stiff that practically any year will do!!!) and side B covers Johnny Moped's "Darlin, Let's Have Another Baby" in true "Louie Louie" style, OK??? Might be a little hard to find around these parts, but this 7" is definitely worth searching for(7")-**Joe**

Hi-Standard "Angry Fist" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690)*. Japan's Hi-Standard throw their brand of Punk Rock at us once again. I like this band, but some of these songs aren't as fast as I'd like, but this is still cool. Songs about fists, girls, dogs and all the problems of being young show up here. Overall this is a decent record.(CD)-**Marc**

Hi Fi and the Roadburners "Live In Fear City" *(Victory, POB 146546, Chicago, IL 60614)*. Great 10 song sampling from this Rockabilly mainstay. If you like this band you'll love this, if you don't you still won't and this probably isn't the record to give them a try. The recording is fairly poor except the guitar. The drums and vocals are soft and at times the crowd noise overpowers the music. The disc has great artwork and the in between song banter is fun enough, but just not a necessity. They have plenty of other stuff you should check out first, especially the last full-length.(CD)-**Myk**

Hor "Slo 'N' Sleazy" *(SST, POB 1, Lawndale, CA 90260)*. Ex-Black Flag guitarist Greg Ginn manages to create some odd yet entertaining tracks on this disc. Basically Hor is a project featuring Greg on guitars/bass and Andy Batwinas, who handles percussions/beats and the engineering of this CD. The end result here is a mixture of Dub like basslines, Latin flavored percussion work, and Cock Rock guitar licks all combined to create a quirky, somewhat trippy listening experience. Yes indeed *Slo 'N' Sleazy* is a winner.(CD)-**Alex**

The Iceburn Collective "Leos" *(Lionhead, POB 1433, Sandy UT, 84092)*. One of two new Iceburn releases, this one is vinyl only. This is released on their own label, so I'm not sure if this will be easy to find. This is very representative of their latest live show, as it is the most recent line up in the band: two upright bassists and two guitarists, as well as a clarinet player and drummer make this line up interesting. The first side is one song, and the second is three songs. This is a mellower then their other release.(LP)-**Mr. Noiz**

The Iceburn Collective "Polar Bear Suite" *(Revelation, POB 5232, Huntington Beach, CA 92615-5232)*. This doesn't sound anything like their last masterpiece, er um, I mean album. This improve/structured recording has three songs each over 15 minutes; in fact two of them over 20. They are going into a chaos Jazz sort of direction, but my favorite parts are still when they play the rhythms in unison. I would only recommend this for those of you who appreciated the lull sections on *Meditavolutions*, but then again if you like Iceburn you should like this.(CD)-**Mr. Noiz**

The Impossible Five "Eleven Hours in Antwerp" *(Gern Blandsten, POB 356, River Edge, NJ 07661)*. Interesting obscure-sounding Dischord-type music. A little too experimental-sounding for me. It's jazzy in a New Wet Kojak way. I guess it's for Mr. Noiz, not me.(CD)-**Spag**

Inhuman "Evolver" *(Eyeball, POB 1653 Peter Stuyvesant Station, New York, NY 10009)*. Inhuman's full-length is here for your metalcore listening pleasure. This CD contains 11 songs clocking in at just under a half hour, and I loved every song on here. These guys can play some of the tightest Hardcore you are going to find. Songs about sorrow and pain and trendy assholes appear on this. They also do "Nothing" by Negative Approach. This is a great record.(CD)-**Marc**

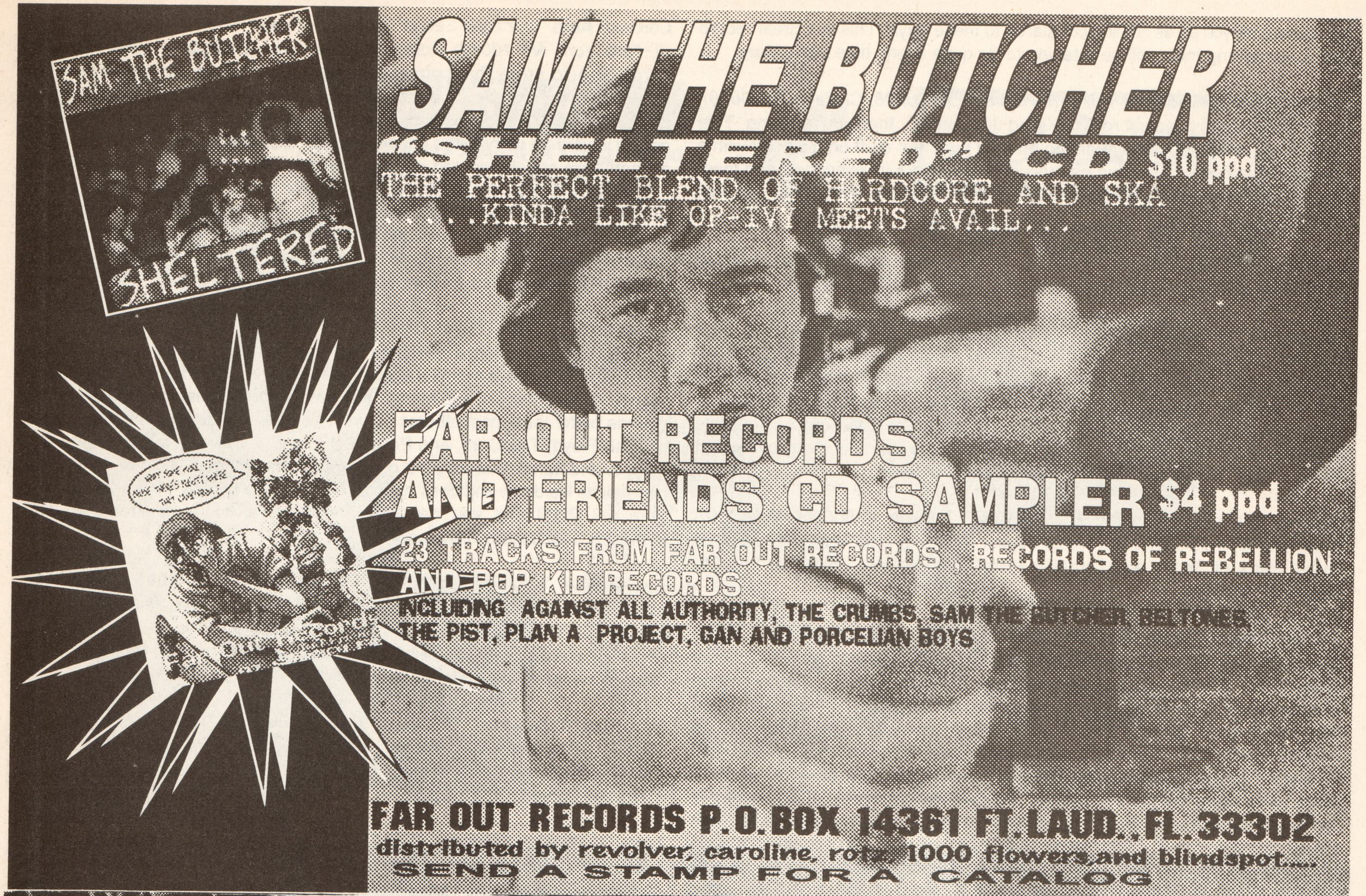
Insane Clown Posse "The Great Milenko" *(Island, 825 Eighth Ave., New York, NY 10019)*. Because writers want to be perceived as above the hype as opposed to suckers for it, entering the critics' arena with a release shrouded in controversy is usually the smooch of death. ICP, for example, has the literary knife throwers taking aim due to the Clown's "offensive" lyrics, as opposed to acknowledging their innovative style. ICP's puerile antics involving flagrant allusions to bitches and violence isn't commendable, but they should be credited for providing a unique musical angle in the stagnant Rap genre. Not only are their beats catchy, funky, and dark, but the album is knee deep in a creative creepy carnival motif and the songs are structurally diverse. At times, ICP sound like a voodoo-ized version of Cypress Hill (sans the pot), but the Posse's use of circus tricks keeps everything fresh. Since this album is less offensive than most gangsta Rap, give it a good listen before you consider give this one away.(CD)-**Rowan-Morrison**

Jakkpot "Bar Bar Bar" *(American Punk, 802 S. Broadway, Baltimore, MD 21231)*. The B-side starts out like some kind of joke. It's this Reggae-like Bad Brains guitar sound that explodes out of nowhere in the fashion that I know Jakkpot: fast loud obnoxious Punk Rock. And the A-side is punk as fuck. It rules. These guys are a band you should hear. They are great live also. Check it out, you won't be let down.(7")-**Spag**

Jejune "Junk" *(How 'bout at least a label name?)*. This is pretty good Emo. Sometimes ya can't understand the lyrics even with the lyric sheet (Emo style), but my favorite part is that they use broken sentences, (ie. "struck down by meteorite"). Male and female vocals here. Also blueprint style lyric sheet with a nautical theme is cool. Good CD, but I would like to see them live.(CD)-**Mr. Noiz**

Johnny Frankenstein "Can't Stand No Pain" *(Ocwah, 510 Covewood Blvd, Webster, NY 14580)*. I'm not too into their other record but this one is great, maybe 'cause it's mostly covers by great bands like the Sonics, Eater, DMZ, Vibrators, Mighty Caesers, and the Fabs. They do Eater's "Lock It Up," and the Sonics' "He's Waitin'." Great Punk Rock record with some extra live tracks. Cool as shit.(CD)-**Spag**

The Joykiller "Three" *(Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026)*. The third full-length from Mr. Grisham's five headed monster finds the band headed in a different direction. The old school fans of TSOL will remember that band always doing something different from record to record, and The Joykiller is no different. This is Jack's poppiest record to date and I must be honest, at first I was a little caught off guard. Jack had "warned" me that this record was poppy as hell and he wasn't kidding, but after listening to this quite a few times, it grew on me. I love every minute of it. Fans of the previous two Joykiller records will love this as well. Some of it reminds me of some older Psychedelic Furs stuff, as the keyboards are more prominent on this record. Jack can still write some of the greatest love songs of all time. If you haven't seen The Joykiller live



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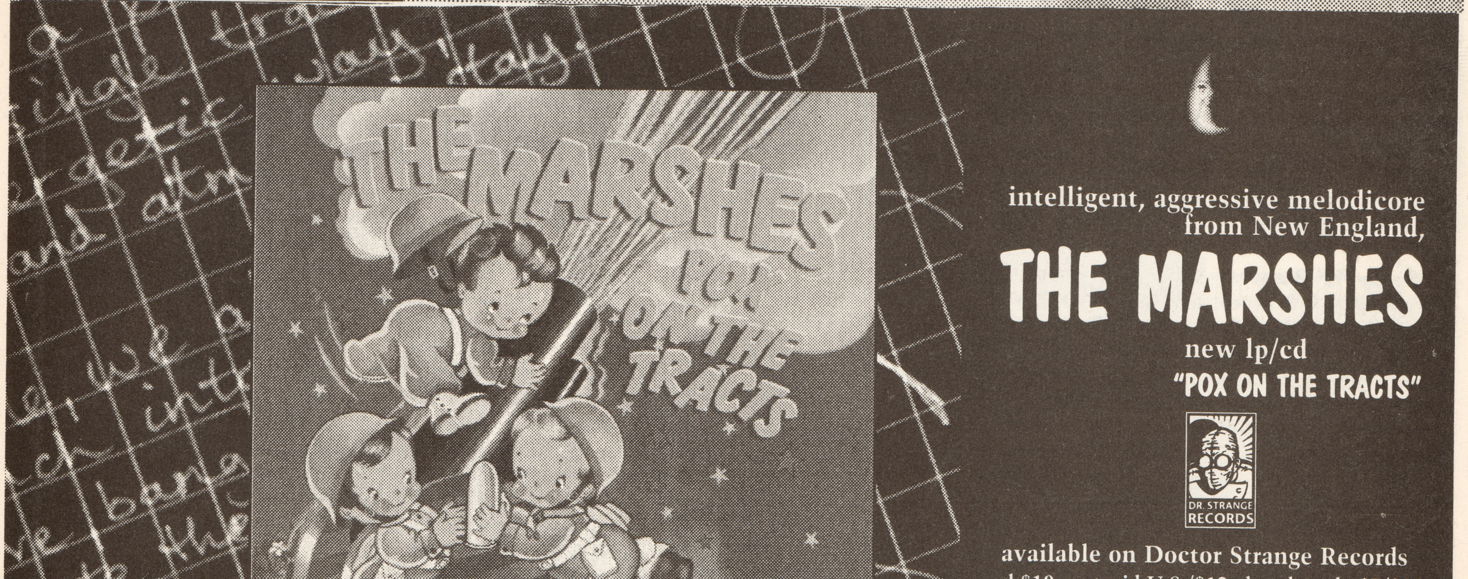

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yet, make sure you do as nothing compares to these guys. This is a great record and is something that I will be listening to for quite a long time.(CD)-**Marc**

Killing Joke "The Courtauld Talks" *(Invisible, POB 16008, Chicago, IL 60616)*. If you think this is a typical rockin' Killing Joke album, then you're wrong. This release features Jaz Coleman ranting about a bunch of stuff on his mind with a background acoustic guitar and percussion that sneaks up every now and then. The whole concept is probably pretty deep, if I had the time to get into that head.(CD)-**Baz Turd**

La Secta "Fuzz Godz" *(Munster, APDO 18107, 28080 Madrid, Spain)*. Not too good. I thought they would have more balls. It's just flat.(CD)-**Spag**

Lagwagon "Double Plaidinum" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690)*. Well the fourth full-length from Lagwagon finds the band better than ever. Fans of all their other releases will love this but I think this is their best record to date. Lots of different styles and feels to this one along with some great timing loopholes thrown in. Fans of the Cali Punk will love this melodic and well produced record. I can do without the little Ska diddy on the 5th song "Today," but overall this is pretty good.(CD)-**Marc**

Lake of Dracula *(Skin Graft, POB 257546, Chicago, IL 60625)*. Noisy Skin Graft kind of stuff. What you would expect from this label? Only space aged noise. Fans of Shorty and Dazzling Killmen should also enjoy this fine SG release.(CD)-**Spag**

Lauren Christy "Breed" *(Mercury, 825 Eighth Ave., New York, NY 10019)*. One of the problems with being a writer is dealing with static genres, such as three-chord Punk, tough-guy fronting Rap, repetitive Techno, and sampler-meets-distorted vocals Industrial. Fortunately, this year has been laden with hybrid styles, such as Beck's cut 'n' paste Folk-Hop, Atari Teenage Riot's Ravepunk, and now Lauren Christy's cyber-tinged Acoustic Rock. Conversely, Christy's electronic edge only surfaces on a few tracks, with her other material being more along the standard route. The title track, however, is an infectious melding of breakbeats and raw guitar riffs that go from soft to fully-loaded with a vocal melody to match. This release is definitely infused with commercial-radio potential, but don't let your fear of pop stars scare you away from memorable cuts like "Breed"and "Magazine". Hit the used record store, check out these two songs, and then making a decision.(CD)-**Rowan-Morrison**

Left Hand Solution "Fevered" *(Nuclear Blast, POB 15877, Tampa, FL 33684)*. Female fronted Gothic tones that really make you want to kill yourself. Much like the stuff on the Nightbreed label crossed with a Type O type heaviness, this is a really original and quality recording. Great guitar playing and lots of emotion are always the key to making a band like this work, and Left Hand have that down without sounding too contrived. Great release for those of you into the ethereal mood music.(CD)-**Myk**

Link 80 "17 Reasons" *(Asian Man, POB 35585, Monte Sereno, CA 95030-5585)*. This is definitely Epitaph inspired Punk, but Link 80 combine a Bad Religion-esque vocal approach with some subtle Ska influenced horn bits. What's good about this is they do it without being annoying. The singer sings a million words a minute which is cool, and to be quite honest this is more interesting then anything BR has done on their last three records. As for Link 80's Ska, it may not please the purists, but they at least sound better then most of the Ska-core stuff that's out there. Not bad!(CD)-**Groovy**

Living Sacrifice "Reborn" *(Tooth and Nail, POB 12692, Seattle, WA 92111)*. The name of this band may conjure up the thought of a Death Metal outfit but believe it or not, Living Sacrifice are a damn impressive Post-Hardcore, guitar driven band that cranks out tunes that you can mosh to. Instead of focusing on Hip Hop beats like Korn, Living Sacrifice utilize straight forward machine gun beats to keep the tempos flowing. Do I hear some Death Metal double kick drumming in the mix? The guitar work reminded me a little of Quicksand, yet it is definitely original. Vocals are snarling and pissed. Yes, this band is a new fave of mine. If the thought of Post-Hardcore crossing paths with a little bit of Death Metal seems interesting, you'll definitely enjoy this. *Reborn* makes Korn and Pantera sound like the choirboy bands that they truly are.(CD)-**Alex**

The Lombardies *(Shaft, 4 Lebanon Way, Mattapoisett, MA 02739)*. Fuckin' cool. Fast Queers three chord songs that blast thru your ass like a Mexican burrito. Two songs about chicks, lots of 1234s for extra Punk points. Good shit. I want to hear more.(7")-**Spag**

Lords of Acid "Our Little Secret" *(Antler-Subway/Never, 7 West 22nd St. 4th Fl, New York, NY 10010)*. Following in their own footsteps, the Belgium-born Lords of Acid prove that porn mixed with programming can result in a disc bloated with memorable club-capable cuts. Relying primarily on rave rhythms, pile-driving BPMs and Spit-conjuring smut lyrics, the Lords music is definitely geared toward an uninhibited dance clientele. Sex and synths can often lead to a short-term shock-oriented offering, but this album manages to incorporate enough quality material to booster it's shelf-life a couple of months longer than your average flavor. Exhibiting some versatility, the Lords bastardize a structure similar to Salt-n-Pepa's "Push It" on "Spank My Booty," but inject it with much saltier wordplay. If you own any of LOA's earlier albums, then trade them in for a copy of this disc.(CD)-**Rowan-Morrison**

Love Grotto 2000 *(Love Grotto, 2000 1956 Old Mill Rd. N. Merrick, NY 11566)*. Great demo from a new band that rises from the ashes of Full Crescent Mood, and features a member of Icecake. What we have here is Psychedelic, slightly gothic, melodic pop music. The production on this demo is amazing. It sounds better than most albums I own. Musically, LG 2000 combine elements of Pink Floyd, The Cure, and Porno For Pyros. It's always a pleasure to hear Long Island bands that defy the geographical stereotypes. This band does not play macho Hardcore and does not play Motley Crue covers. I hope bands learn from LG 2000 that you can use melody in a non mainstream musical context.(Cassette)-**Mr. Hymson**

Lowercase "Kill The Lights" *(Amphetamine Reptile, 2645 1st Ave S., Minneapolis, MN 55408)*. This one kicked me by surprise. Seven songs, one clocks in a 12 minutes. At times there is a slow ominous feel, other times it reminds me of Guzzard, but I like this a lot better then Guzzard. Real good if you like it slow, but heavy and with ambiance.(CD)-**Mr. Noiz**

Lungfish "Indivisible" *(Dischord, 3819 Beecher St. NW, Washington, DC 20007)*. More trance dream age repetitive guitar twangs. My girlfriend thinks seeing Lungfish is like a religious experience. No other band can put you in a coma like Lungfish.(CD)-**Spag**

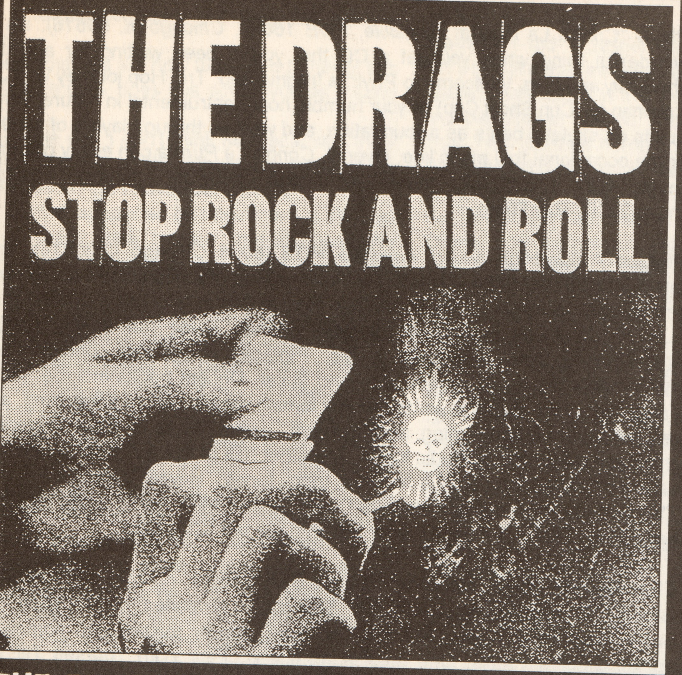
Luxt "Disrepair" *(21 Circuitry, POB 170100, San Francisco, CA 94117)*. Whew, now that the initial sting of having to bare witness to watching the Torture Tech and Coldwave music genres become watered down pop music commodities is over, I think we can all settle down and start the quest for finding true, interesting and inspiring musical sounds. Unfortunately, this CD isn't a beginning point, nor would I want it to be someone's ending point either!!! Luxt are a Hard Rock-esque Torture Tech hybrid. Think of the formula that made NIN's cover of Queens' "Get Down, Make Love" a dance floor guido success and extend it well beyond excess. There's just too much of that going on here.(CD)-**Groovy**

The McRackins "Live In Madrid" *(No address)*. Well, I was lucky enough to get this from Bil McRackin this summer. This exact tape will be released shortly on One Louder from England. It's got all the classics like "Robbed," "What Comes Around," "Slap the Monkey," and "Willy Killigan." 20 great McRackin classics. You heard it here first, so buy it as soon as you see it, or I'll sick Spot on you.(Cassette)-**Spag**

Mogstuntteam 5 "King Of The Retards" *(Amphetamine Reptile, 2645 1st Ave.S, Minneapolis, MN 55408)*. This is definitely one of the better releases from AmRep as of late. These lads crank out some very noisy tunes that combine bluesy/garageish guitar wailing with the attitude and snotty energy of punk. If the Stooges, Buzzcocks and AmRep's infamous sound of feedback and mucho distortion got mixed in a blender, the final outcome would be Mogstuntteam 5. A nice addition to this 15 track gem is a charming cover of Ricky Nelson's "Hello There". This is great music to listen while sipping on a 40. Just letting you know.(CD)-**Alex**

Mondo Topless "Fifty Thousand Dollar Hand Job" *(360 Twist, POB 9367, Denver, CO 80209)*. These guys are great. I love fuzzy keyboards with a good old rockin' beat. Fun early '60s feeling with doo wop-like vocals. Glad I got to see them play to a packed house at the Sleazefest and at the Continental.(CD)-**Spag**

Mono Men "Have A Nice Day, Motherfucker" *(Estrus, POB 2125, Bellingham, WA 98225)*. Ma-a-a-a-a-an, this is a serious, foot-stompin' raunchfest! Estrus guy Dave Crider (vox/git) and the guys ATTACK like a Rock n'Roll war party steamrollin' Custer at Little Big Horn; just check out the fuzz drenched feedbacking guitar torture on "Back At You." Some of it leaves me breathless, most of it gets my pelvis pumpin'. These guys don't miss.(CD)-**Rich**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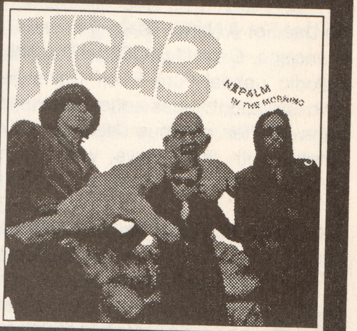
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Mothermania "Poop du'Jour" *(Vasquez/Mindglo Management, POB 58 Manasquan, NJ 08736)*. This is poop, caca, crap, shit..... however you wanna say it, it sucks! I'd rather spend money on cacawipe than buy this shit! Next.(CD)-**Marc**

Motive "A Doctrine of Scripted Torture" *(Exit, POB 263, New York, NY 10012)*. I really liked the demo I heard from these guys, but I seem to remember it sounding poppier; I know at least one of the songs on this EP is on that demo, but I'm too lazy to fish through my hundreds of cassettes to be sure how many others are. Motive knows how to use dissonance to their advantage, which I really like being a "the noisier the better" type of guy. Slightly more complex LI Hardcore that rattles the china.(7")-**Rich**

The Neckbones "Souls on Fire" *(Fat Possum/Epitaph POB 1923, Oxford, MS 38155-1923)*. This is pretty good. It's got some Superchunk-like vocals thru some heavy distorted feedback over some cool garage-like guitar riffs. It's raw and powerful. Lots of great hooks and enough balls to get more play in my CD player. I guess Epitaph is getting involved with a different sound.(CD)-**Spag**

No Use For A Name "Making Friends" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690)*. The fifth full-length from Cali's NUFAN is full of melodic, upbeat Punk Rock, Cali style. Matt from Face to Face has hopped in on bass, and this has added another punch to the over all sound of the band. Fans of their previous releases will not be disappointed, and if you are not familiar with these guys, well this is one record to check out. I like it a lot.(CD)-**Marc**

November 17 "Trust No One" *(Slipdisc, 101 W. Grand, Ste 600, Chicago, IL 60610)*. *Trust No One* is a collection of metallic Industrial stuff that will appeal to fans of Skrew or Ministry. I very much appreciate this genre, however the group's use of samples, synth programming and overall sound structures are unoriginal enough to give you the impression that *Trust No One* is a *Psalm 69* theft. However, November 17 are tolerable due to some energetic chords and vicious vox, so November 17 should be charged with a misdemeanor, not a felony.(CD)-**Alex**

Oblivians "...Play 9 Songs With Mr. Quintron" *(Crypt, 1250 Long Beach Ave. 310, Los Angeles, CA 90021)*. The revved up Stonesish Blues Punk of the Oblivians has always been A-OK with me, but after seein' them at the Continental recently, I've been converted into a full blown fan of their wild minimalist rave-ups highly reminiscent of NYC's Jon Spencer Blues Explosion (Yeah!!!). This is supposed to be their "Gospel" album, and with the aid of organist Mr. Quintron capture the mood to the tee on numbers like "Final Stretch," a ballad with as much soul as any of the white boy R&B bands of the '60's if you catch the drift, dig??? Put these guys on a bill with the Blues Explosion and the Chrome Cranks and take us to the promised land!!!(CD)-**Joe**

Old Man's Child "Born Of The Flickering" *(Century Black, 1453-A 14th St. #324, Santa Monica, CA 90404)*. This is by far the most abrasive record in the recent past from Century Black. The vocalist sounds like he swallowed some razor blades and the guitarists are more of a bash and hack style than other groups. The drummer doesn't have the speed or finesse of say an Emperor, but the song writing is strong. The thing that makes this record stand out is that these guys know their limits and stay within them. They are not as talented as say, Arcturus, but they also don't try to play the complicated ballads that Arcturus do. This is probably the least needed release as far your personal collection goes, but there are far worse Metal bands than this. A good piece but not a must.(CD)-**Myk**

Paradise Lost "Say Just Words" *(Music For Nations, 137- 139 W. 25th St., New York, NY 10001)*. This is a two CD single set from Europe that was graciously given to me by MFN. Both CDs have the *Say Just Words* album version and an edited radio version. The second CD has a Smiths cover which is absolutely gothic, and both discs have exclusive tracks not available anywhere else. The more I hear from this band the more I like. After hearing these singles I had to relisten to the album. It is beyond me why this band isn't as big as Metallica at this point. These guys are phenoms in a lackluster world.(CD)-**Myk**

Parasites *(Munster, POB 18107, Madrid 28080 Spain)*. Hey, they do an Avengers cover, a Leonard Cohen, and one original. "Something to Hold Onto" is previously released and so is "Suzanne." I say this is for the serious Parasites fan 'cause it's one song that doesn't sound like pop gum. They are cool but not worth the time finding it.(7")-**Spag**

Phylr "Contra La Puerta" *(Invisible, POB 16008, Chicago, IL 60616)*. It's a wonderful thing when you get a CD that you've been waiting for and it's absolutely amazing. Welcome to Phylr; a fragmented, Trip Hop journey with JF Coleman (ex-Cop Shoot Cop) as your humble host. Instrumental in nature, Phylr builds on skeletal beats as a foundation, and weaves through layers of synths or the occasional frail piano line. Overall, *Contra La Puerta* can easily pass as really hip soundtrack music or quite possibly, futuristic porno music?(CD)-**BazTurd**

Pigface "A New High In Low" *(Invisible, POB 16008, Chicago, IL 60616)*. This latest effort from Martin Atkins & Co. is somewhat of a departure from the last release (less focus on guitars) yet *A New High In Low* is a lot more exciting then a lot of the elektro music stuff that MTV pushes. Aside from doses of drum programming, synth programming, etc.. Pigface's songs also consist of live instruments like bass, drums, sitar and guitar. Decent tracks include "Metal Tangerine" which displays some dreamy female vocals, record scratching, and very solid drum programming, and "Burundi," which thrives on tribal drumming and some rather flashy studio loops. The other half of this splendid double CD set is a disc consisting of Dub flavored, trippy tunes. "Howler" features Psychic TV's Genesis P-Orridge and Napalm Death/Scorn's Mick Harris doing up some bass lines. This is a must have for any Pigface fan.(CD)-**Alex**

The Regrets "New Directions: Results Beat Boasts" *(Crank! 1223 Wilshire Blvd. #173, Santa Monica, CA 90403)*. This record reminded me of fIREHOSE, but without Mike Watt. I like this one a lot. Jangly guitars with somewhat spoken/singing vocals. One great song title is "Play With Yourself Till You Faint." Pretty good, although I don't have much more to say.(CD)-**Mr. Noiz**

The Retreads *(1326 St. Surrey, BC, V2V 2V2, Canada)*. A pretty good demo. This has two members of the McRackins. It's nothing like the McRackins in the sense that it's a lot faster, w/more snot-nosed vocals. They're currently shopping this around, so if your label is looking for good solid snot-nosed Screeching Weasel-style Punk rock, contact them. If you're into this shit it's worth the five bucks, so get in touch.(Cassette)-**Spag**

Riverdales "Storm the Streets" *(Honest Don's, POB 192027, San Francisco, CA 94719)*. Oh yeah that's what I say. This is the best Ramones record to come out in over 15 years. The Riverdales have finally got it down. The Ramones wish they sounded this good. All the timings, changes, breaks are so much like the Ramones it's scary. Nothing original here. If you love the Ramones and wish they put out a good solid record, you need this bad.(CD)-**Spag**

Rubberneck "Victim" *(Overall, 156 Hart st. #4, Santa Monica, CA 90405)*. As I sit back listening to Rubberneck's catchy debut disc, I would like to say that they break new ground, but they don't. I guess when you're a Los Angeles punk band whose CD is produced by the same guy who previously worked on releases by NOFX, Lagwagon, and No Use For A Name, your future is doomed to Epitaph and Fat Wreck comparisons. Illustrating my point and combating Rubberneck's identity quest, the opening track on Victim sounds like an Offspring outtake. Fortunately, the blueprint is solid enough to appease fans of the familiar. If you dig the pit-provoking Pop-Punk hybrid that swarmed the market last year, then you won't be disappointed by this pack of three-chord thugs.(CD)-**Rowan-Morrison**

The Saturn V featuring Orbit "Give Her Lovin'" b/w "Do The Syracuse" *(Dionysus, POB 1975, Burbank, CA 91507)*. Suaveness abounds on this mucho authentico slab o' frat-style garagemania featuring former members of the Phantom Surfers, The Crawdaddys (WHOA YEAH!!!) and the Gravedigger V --man, if that ain't some kind of major lineup than I don't know what is! Grab yer baby by the tail, swing her till the cows come home and "Do The Syracuse" today!!!(7")-**Joe**

Satyricon "Nemesis Divina"*(Century Black, 1453-A 14th St. #324, Santa Monica, CA 90404)*. The Black division at Century Media just keeps topping themselves with releases that are second to none. Satyricon release their first domestic title but I believe it to be their third overall. Seven tracks telling one story, and judging by the images on the cover you know it can't be pretty. The musicianship is top notch, and I don't just mean for a Metal band. These guys are fuckin' good. The vocalist has his own twist on the Black Metal "whine" and if you listen closely you'd swear the guitarist is classically trained at times. The drummer just rips away with the blast beats at an almost inhuman rate. This is

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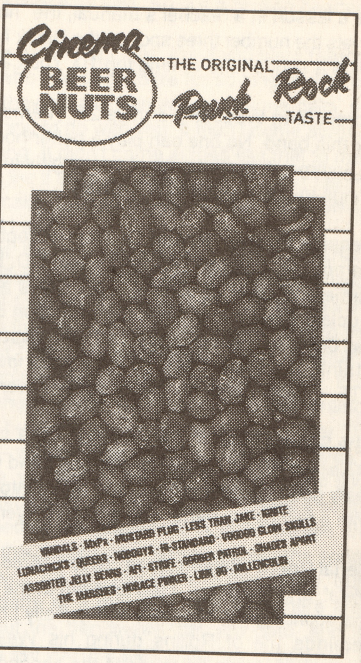
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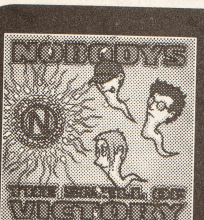
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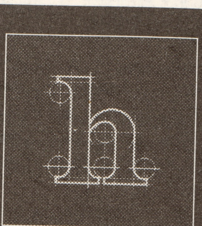

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like a lesson in a teacher's manual, the "how to play Black Metal section." This covets the number three spot on the Black Metal of the issue list, but it definitely holds a spot on the all time top 10. You can't go wrong with this.(CD)-**Myk**

Screeching Weasel "Formula 27" *(Vermiform - no address)*. I'm still a sucker for this band. No one can play a better hooky-as-fuck record. SW reminds me of Summer. It reminds me of young girls in bikinis at the beach. Four great new songs to bop around to.(7")-**Spag**

Seasick Pirates "Return Of The Helicopterman" *(Nuclear Blast, POB 15877, Tampa, FL 33684)*. This isn't a bad CD, but this has got to be the worst band name and cover of all time. This CD is a complete surprise coming from the Nuclear Blast camp. With the exception of the Billy Joel cover, the best way I can describe them is: Face To Face. Exactly. They stole their damn song book I think. If you like Face To Face you'll love this band. It's like a new album by FTF. Quality good, originality doesn't even hit the measuring scale.(CD)-**Myk**

The Senora Pine "II" *(Quarterstick, POB 25342, Chicago, Ill 60625)*. Tara Jane O'Neil (ex-Rodan bassist) leads this band with it's mostly mellow music. This is really good for fans of Rex, and those into mellow music. Similar to Rodan, but with a few heavy parts, and a violin player. Thumbs up.(CD)-**Mr. Noiz**

Serial Poets "Broken Nose" *(Call 516/864 3304)*. This demo is a mix of Rock, Metal, and Hardcore. I am amazed at the quality of the production. For a demo this sounds great. Musically and lyrically I hear a big Rollins influence. This tape reminds me of Rollins during his *Weight* and *End Of Silence* era. Other comparisons can be made to the second Life of Agony record and to some of the more mainstream Korn songs. Good stuff, local band, buy this tape.(Cassette)-**Mr. Hymson**

Sevendust *(TVT, 23 E. 4th St., New York, NY 10003)*. There's no denying it, Sevendust's musical assault definitely brings Korn to mind upon first listen (rhythmic, muscular guitars, juicy bass lines, plenty of crunch) but after a couple more analytical listens I've come to the conclusion that Sevendust are not at all clones but rather another addition to the genre of Groovecore/Metal. Some tracks here and there feature antics such as some low key synth programming and odd time signatures that will catch the attention of your wax infested ears. Vocals are diverse, ranging from pissed off yells to soulful singing. This is one of the best TVT releases I've heard in a while, so kudos to the A&R reps, and of course these talented lads known as Sevendust.(CD)-**Alex**

Shudder To Think "50,000 BC" *(Sony/Epic Records, 550 Madison Ave., New York, NY 10022-3211)*. *50,000 BC* is yet another impressive effort from these chaps who once again demonstrate their prowess for writing atmospheric, artsy songs that are addictive and experimental. Most tracks find vocalist Craig Wedren's unique, operatic voice soaring along with moody bass lines, trippy guitar noodling and tight drumming. Songs like "Red House" and "The Man Who Rolls" thrive on meaty chords and angst driven emotion while tunes like "The Saddest Day Of My Life" and "Resident Wine" find the band in a more melodic and ballady realm. Don't worry, the mellow stuff is deep and impressive. Comparing this CD to *Pony Express Record* or any of their Dischord stuff is useless due to the fact that *50,000 BC* has a flavor of it's own. Any Shudder To Think fan will dig this.(CD)-**Alex**

Six Feet Under "Warpath" *(Metal Blade, 2828 Cochran St. Suite 302, Simi Valley, CA 93065)*. Well, I can't say this was a long awaited album... after all they did a full-length, a tour and then an EP in a little over a year. I still really like SFU but this doesn't really stand up to the debut, and the art that Chris Barnes did for the cover is absolute crap. Visually, it is a big turn off, and if someone doesn't know who SFU are they're not gonna pick this up. The lyrics are brutal as ever, but Barnes has a little more pronunciation going on. All in all a decent record and well worth the cover price.(CD)-**Myk**

Sneaker Pimps "Becoming X" *(Virgin, somewhere in USA)*. For the most part this is an amazing trip hop album. The obvious reference point is Portishead. A couple of the songs have a traditional female pop element that could be described as a more depressing sounding Garbage. Trip Hop purists might find some of the album too poppy. However, if you like Portishead and Lamb (a great but overlooked Trip Hop act) chances are you will like this too. Fans of Tricky who can appreciate up front female vocals will also like this.(CD)-**Mr. Hymson**

Snuff "Potatoes and Melons Wholesale Prices Straight from the Lock Up" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119-3690)*. Another awesome record from Britain's Snuff. These guys are the greatest band Fat has. I love everything they have ever put out, even this record full of cover songs. Snuff's unique brand of Punk Rock is some of the finest you will ever hear. They add horns in all the right places, not overbearing parts, just the right mix. Some of my favorites on this are "Shadows of Love" and "It Must Be Boring Being Snuff." One thing I will eventually find out is if they are the most entertaining live band, I can never seem to catch them. Steevo says they are amazing live... I'll take his word for it, but I wanna go next time, damn it! Buy this now or rot in hell forever!(CD)-**Marc**

Sparkmarker "500Wattburneratseven" *(Crisis/Revelation Records, POB 5232, Huntington Beach, CA 92615-5232)*. Wow, this is fuckin' killer! Sparkmarker pump out raw, angst driven Post-Hardcore which has a slight Emo touch to it. Some of the song structures and chord arrangements reminded me a little of Quicksand, but fear not my friends, these chaps DO have an original vibe of their own. Menacing guitars, well done, screamed out vocals, a bitchin' rhythm section... what more could you want?(CD)-**Alex**

The Splash Four "Do the Earthquake Shake!" *(1+2/Clean, Nishi-Shinjuku if Nishi-Shinjuku, 7-5-6 Shinjuku-ku, Tokyo 160, Japan)*. Yeh fuckin' frog Punk Rock'n Roll, this French four piece rock hard. This album was recorded before their Estrus release. It's a shitload of raw guitar-driven RNR. A great record, including some covers.(CD)-**Spag**

The Streetwalkin' Cheetahs "Overdrive" *(Alive, POB 7112, Burbank, CA 91510)*. Cool as shit. This rocks hard. Fast uptempo Punk Rock'n Roll. A band that would put on a good show with Electric Frankenstein or the Pleasure Fuckers. If the Supersuckers were more Punk and less Country, this is what they would sound like. "Play it loud motherfucker," is what it says, and I agree.(CD)-**Spag**

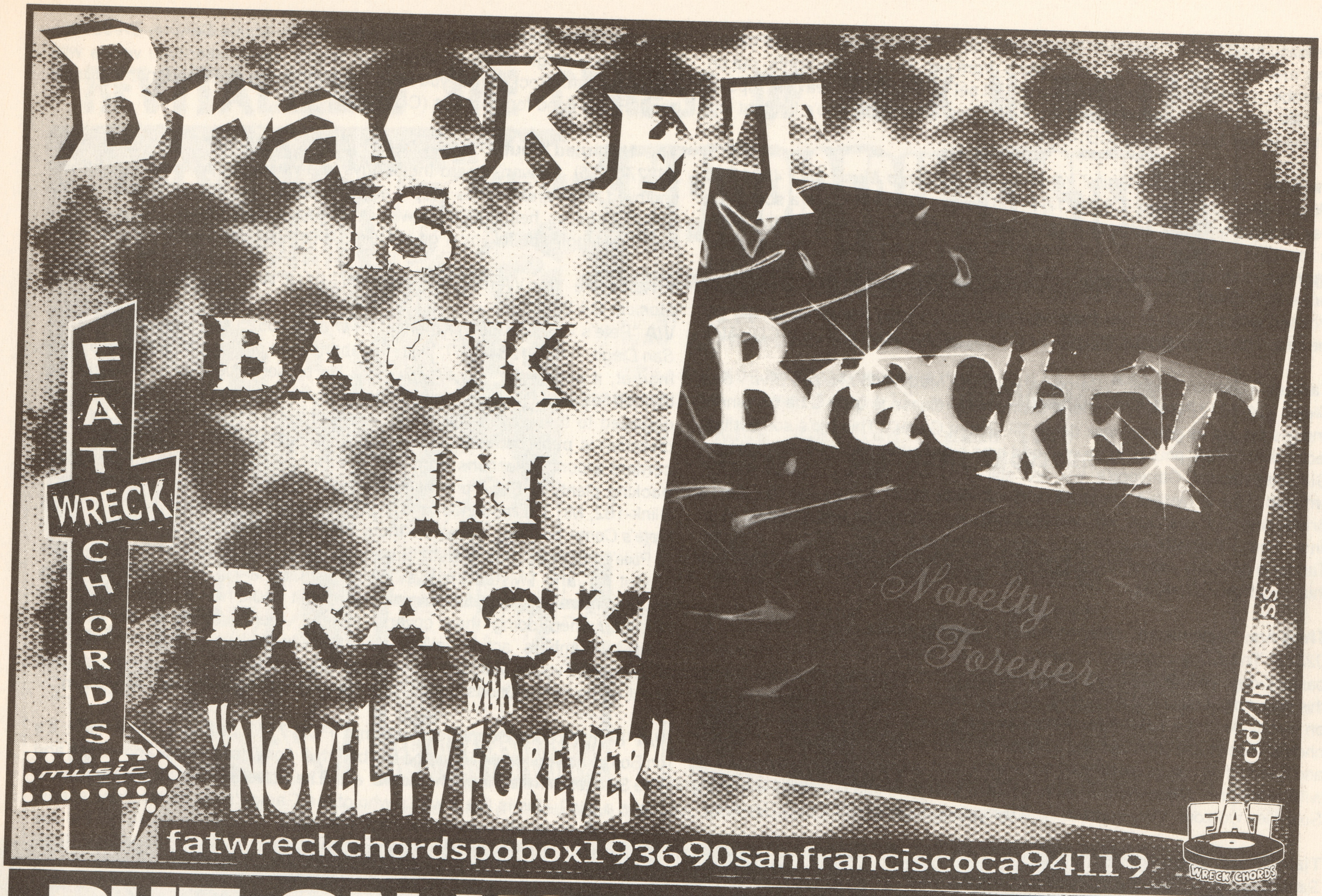
Strife "In This Defiance" *(Victory, POB 146546, Chicago, IL 60614)*. After years and several delays, the new Strife full-length is finally out. It is leaps and bounds better than their first full-length. The musicianship is better and the song writing is superior, although my two favorite Strife songs are still from when they were on New Age. They basically sound like Judge on a Metal and testosterone diet. It's really fast and Rick sounds really pissed off. This teen angst thing just works for them, and works for me too. They are still one of my favorite newer bands and this new record just secures it.(CD)-**Myk**

Striknien DC "Ghettoblast" *(Rejected, 9 Woodlands Ave., Dun Laoghaire Co., Dublin, Ireland)*. This band's full-length and first 7" make up this release from Ireland. This is the first time I have heard Irish Punk and it isn't half bad. It is totally the working class English style Oi Punk that has all but been lost to this country. As a whole this is pretty generic although the band does try to use some different style of music to get their point across. It was nice to hear, but at times it is so generic and the vocalist has such an off voice it is a tough listen. A couple good songs, but not worth going out of your way for.(CD)-**Myk**

Striped Basstards "Lessons Learned" *(Motherbox/Traffic Violation, Box 772, E. Setauket, New York, NY 11733)*. Raw and punchy, kinda melodic stuff that might be considered poppy save for the darker lyrics and disturbing sleeve photos of children from violence torn nations. In sound, Striped Basstards kind of remind me of a Lookout! band, but Green Day is a far too shallow comparison. Five songs, comes with lyrics. I'll be listening to this again and again.(7")-**Rich**

Sub Zer0 "Happiness Without Peace" *(Century Media, 1453-A 14th St. #324, Santa Monica, CA 90404)*. Okay, as a long time fan of this band I have some positives and negatives about this release. First off the obvious, the new cover sucks. White? Are you kidding, this isn't supposed to be happy, but now it looks fruity. Now the less obvious, couldn't they put out a new record? This has been out on Two Damn Hype for like two years and was still available till recently. Couldn't we get a new record instead of them wasting their time and money on remastering? I would have preferred that. The positives... the songs from the first 7" are here, and still rank among the best songs this band ever did. The other positive is that Century Media has better distro than TDH and more people will be able to get this. Fine, great New York Hardcore from former members of Breakdown and others who have put their time in. Lastly the reissue was just to hold everyone over while they and Breakdown record new records. Yeah, we all win even if we have to wait for it.(CD)-**Myk**

Subarachnoid Space "Almost Invisible" *(Release, POB 251, Millersville, PA 17551)*. This is one killer trippy Space Rock instrumental record. By far the



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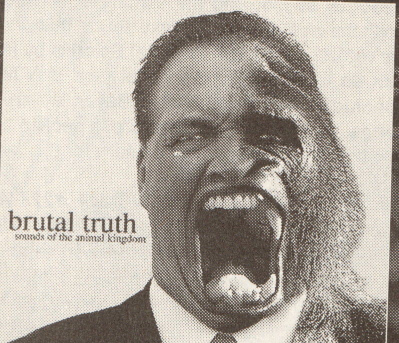

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mellowist thing I think I have ever heard come out of the Relapse/Release camp. Four members, two guitars, a bass, and a drum set. Turn out the lights, put on a strobe, smoke some weed and you are all set for one of the heaviest trips of your life. Very similar to Syd Barret era Pink Floyd for anyone who's left that still listens to that type of thing.(CD)-**Myk**

Swindle "Within These Walls" *(Grilled Cheese/Cargo Music Inc., 4901-906 Morena Blvd., San Diego, CA 92117-3432). Within These Walls* is a scorching disc of squatter Punk anthems that will get you worked up into a frantic frenzy in no time. Songs like "Fuck Madonna," and "One Track" display some aggressive three chord progressions, snotty vocals, and intense energy that lacks in Richard Simmon's *Sweatin To The Oldies* videos. Imagine Anti-Flag crossed with a bunch of Sex Pistols weened young 'uns, and you basically get the idea. This is hyperactive, and more refreshing then a bottle of Jolt!(CD)-**Alex**

Tanner "(Germo) Phobic" *(Cargo/Headhunter, 4901-906 Morena Blvd., San Diego, CA 92117-3432)*. Tanner's sophomore release is quite a damn winner and yes it is just as good as their debut "Ill Gotten Gains". This trio's songwriting recipe is still intact; pounding drums, odd time signatures and muscular guitars. Guitarist/vocalist Garwood's vox are still filled with wailing, "Shout It Out" emotion. This is twisted, progressive Punk at it's finest. Songs like "B-Line To Brazil" and "2 Parts Gas" will have you pogoing around the house naked in no time. These Fishwife alumni once again stand and deliver. Without a doubt, Tanner is definitely one of my favorite top ten bands. The overall message: Buy this, buy this!(CD)-**Alex**

Third Age "Supernatural" *(Atomic Action! 2030 West Main Rd, Middletown, RI 02842)*. This CD is supposed to be the last ever release from this Rhode Island based group. Though I've never heard anything from this band prior to obtaining this disc, I must state that it's quite a pity that these lads aren't going to continue on mainly because Third Age dish out very aggressive stuff filled with grinding chords, memorable choruses and a brilliant rhythm section. Songs like "Parable" and "Lord Of All" will increase your adrenaline and get your fists raised in the air with pride. Yes folks, there is more positive energy in this disc then a fucking Solo Flex workout. Very impressive. This gets a major thumbs up.(CD)-**Alex**

Tiamat "A Deeper Kind Of Slumber" *(Century Media, 1453-A 14th St #324, Santa Monica, CA 90404)*. One of the powerhouses in the ethereal Metal pool, this Polish group rips out their own kind of music following no rules and incorporating whatever influences they wish. Some Drum and Bass beats with Gothic and even some New Wave flavor in the mix. Yet another in the trend of labels putting out bands for a select audience. Any Black Metal fan picking this up will probably instantly hate it. Fans of Paradise Lost, on the other hand, will most likely adore this, although I find PL more talented and interesting. Another one of those underground bands that fans of Type O should check out and see where their ripped off sound comes from. This is really emotional and heavy, music to slit your wrists by. Gotta love the Kevorkian special.(CD)-**Myk**

The Tie That Binds "Slowly Sinking Under" *(Onefoot, POB 3834, Cherry Hill, NJ 08034-0592)*. By the third time I was listening to this I found out that this disc was really growing on me. This band creates some punchy Emo-core with a tiny bit of Punk thrown in for good measure. With raging yet melodic verse parts, smooth flowing harmonies and some dashing guitar work, this effort reminds me a little of Bad Religion crossed with early Seaweed. Not bad.(CD)-**Alex**

Today Is the Day "Temple of the Morning Star" *(Relapse, POB 251, Millersville, PA 17551)*. Today Is the Day were one of my favorite AmRep bands, and now they've jumped to Relapse, and given The Dark Lord free reign. With more between song samples, more obvious Satanic imagery, and a bigger pinch of Metal (and no, it's not the new label affiliation), these chaotic fucks vomit up a black exploding clump of adders and tapeworms, the perfect garnish for cannibalizing the dead. I especially enjoyed "Pinnacle," which featured lyrics like "I fucked your wife, fucked her in the ass, she loved it." Like Swans, these guys are just plain creepy, even during the rare acoustic moment. I wonder what my mom would say if she knew I dug stuff like this.(CD)-**Rich**

Tsunami "A Brilliant Mistake" *(Simple Machines, POB 10290, Arlington, VA 22210)*. Now I'm not one for female vocals but two bands will always hold a place in my heart, and that's Tsunami and Velocity Girl. Tsunami can do no wrong. You put this record on and you're in a trance from start to finish. A great melodic record to chill out to. The lyrics make you think. It's great to just sit back and relax to. Glad to see they're back after a short break.(CD)-**Spag**

Tuesday "Early Summer" *(Asian Man, POB 35585, Monte Sereno, CA 95030)*. A four song single of an upcoming full length. Jawbreaker-type vocals with Cali-style Punk Rock. What you would expect from a Cali band, not an Illinois band. Pretty good for what it is.(CD)-**Spag**

The Untamed Youth "Planet Mace" *(Estrus, POB 2125, Bellingham, WA 98227-2125)*. I haven't heard these guys in a while, but it seems that they've improved leaps and bounds...oops, actually, seems like this is the original line-up. Tuneful as hell Surf stuff with an ever present Farfisa organ and the heartbreakingly soulful vox n' git of Deke Dickerson. Me like.(CD)-**Rich**

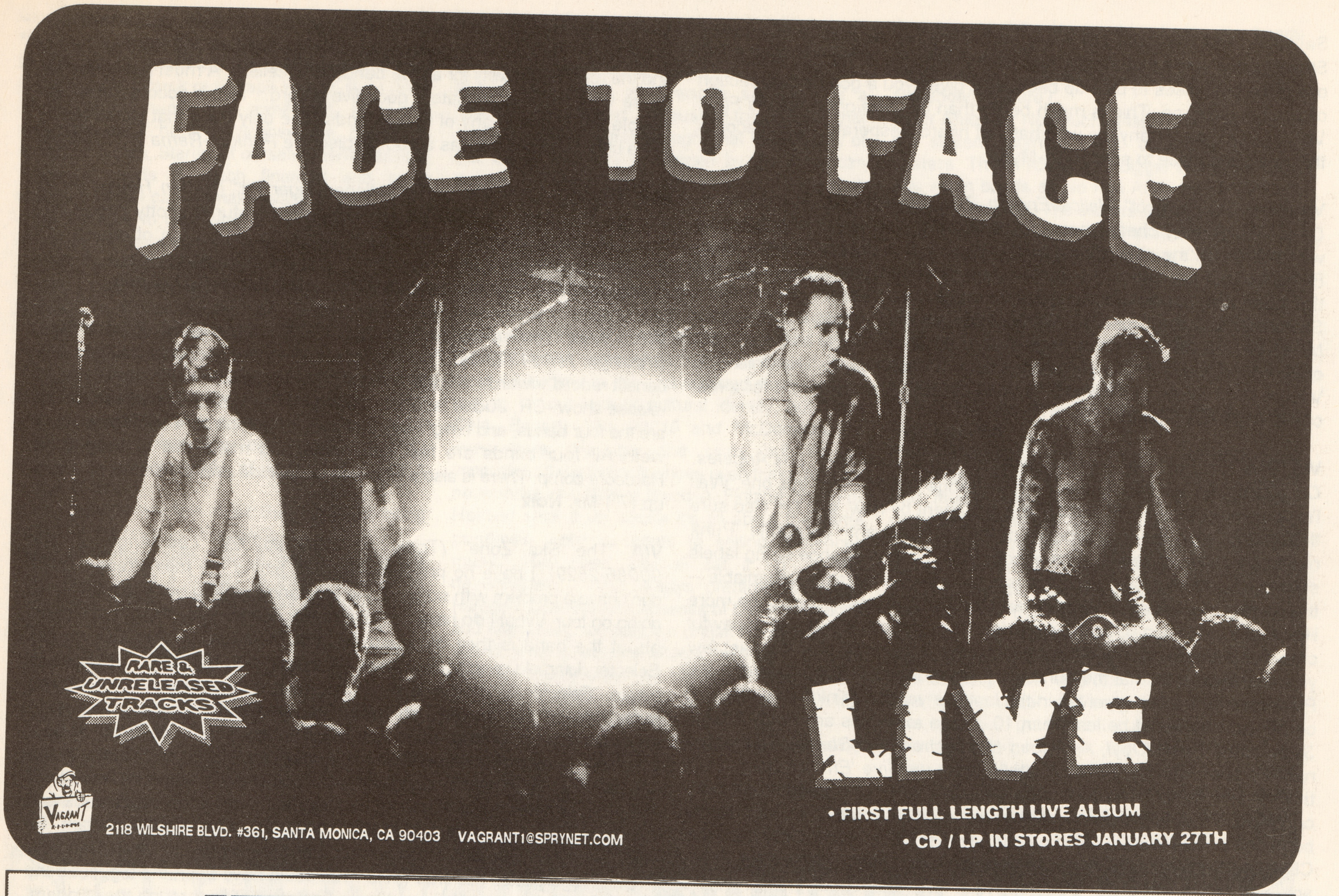
V/A "Before You Were Punk" *(Vagrant, 2118 Wilshire, Blvd. #361, Santa Monica, CA 90403)*.
V/A "Pete's Comp: Kids In America" *(Alphabet 15625 Avenida Alcachofa #D, San Diego, CA 92128-4437)*. With the abundance of compilations flooding the market, it seems the only way to get a life preserver is to offer up a novelty themed release. Of course, it helps if you're the only one with the concept, as opposed to these two small labels presenting the same thing. The "thing" in question is punk bands doing various cover songs. *Before You Were Punk* centers around selections from the '80's *Billboard* charts, with the benefit of packing plenty of Pop-Punk name power, i.e. Face To Face, Down By Law, Blink-182, Mr. T Experience, and eight others. The San Diego scene-oriented *Pete's Comp*, however, delivers a more eclectic set list, ranging from renditions of Pixie's "Gigantic" and Beastie Boys' "Fight For Your Right" to Operation Ivy's "I Got No" and Twisted Sister's "We're Not Gonna Take It." As cover songs become more common than original material, it would help if bands were more original when doing their covers. Instead, there seems to be a lot of color-by-numbers action taking place, but with louder guitars and New Wave-vacant vocals. Although these discs are definitely fun, it's unfortunate that most of the contributions fail to usurp the originals.(CD)-**Rowan-Morrison**

V/A "Born To Lose Soundtrack" *(Bomp!, POB 7112, Burbank, CA 91505)*. It's on Bomp, so you know it can't be too bad. Not convinced? How about Iggy and The Stooges, White Flag, The Zeros, and The Street Walkin' Cheetahs, just to name a few? This is like a who's who of the Garage/early heroin Punk scene. Good stuff, especially some of the track selections. I know this would get the Joe Kowalski seal of approval. It must be good.(CD)-**Myk**

V/A "Brewing" *(Excursion, POB 20224, Seattle, WA 98102)*. This is the third straight release on this label that is a comp. Well, I guess you can get more bands out that way. But in Excursion's defense, this is by far the best one they've done. Slowside Down is excellent, with their brutal, almost NW style Deadguy sound, and the coming of Nineironspitfire (ex-Undertow) was well worth the wait. A more chunky sound than their predecessor with a Tim Singer like vocalist; I can't wait for more. Botch is by far the fastest group on the record, with an Unbroken type vocalist, and they fit this record like a glove. This is concluded with Jough Dawn Baker, which I think offers the weakest of the songs, but make for a good cross section of the Northwest. All in all, a great comp and hopefully a bright future for this label.(7")-**Myk**

V/A "(Don't Forget to) Breathe" *(Crank, 1223 Wilshire Blvd #173, Santa Monica, 90403)*. Finally, a compilation that I know I'll listen to over and over. The bands featured on this have some common threads, all their songs pack a punch, and they don't knock you flat on your ass right as soon as the round starts. Rather they build and jab at you and work for their ko. All in all you get lured in for an emotionally jolting experience! The bands featured here seem to have a knack for developing clever harmonies and hooks, so you even walk away remembering what you have heard. If you're fond of guitar that can make the transition from ear drum pounding to quiet and delicate flawlessly, then you'll certainly dig these groups. If you're an Emo fiend then you have to add this to your "must have list." Some of the great groups featured on this are: Drive Like Jehu, Knapsack, Boys Life, Mineral, and Christie Front Drive. Plus there's a slew of bands that I haven't heard of, or plainly overlooked like Fireside, Silver Scooter, The Promise Ring, Grander, Hot Water Music, Vitreous Humor, Prozac Memory, Roadside Monument, Seven Storey Mountain, Uni-V, Ethel Meserve, and Uncrush. I had to name all the bands because I didn't want to do any of them any sort of injustice. There's 17 tunes on this, and every one of them is great, so don't be surprised if any of these groups end up being huge someday. Well done Crank!(CD)-**Groovy**

V/A "Four In One" *(Desperate Fight, POB 146546, Chicago, IL 60614)*. A collection of four 7"s from Umea, Sweden. Half of this CD is really good and half is just plain awful. Shield and Separation give total kick ass EPs but



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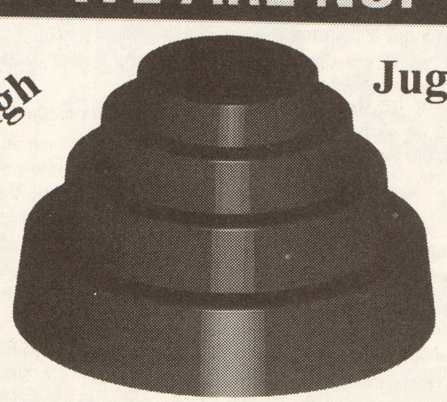

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Saidiwas and Purusam are really bad. They are all part of that Umea Straight Edge scene that Victory has been promoting in the US, and this is one of the best discs to pick up because it gives you a good cross section of what is going on. This is much better than the *Straight Edge As Fuck Vol. 1+2* CD, so for anyone who has not heard Desperate Fight Records this is a great place to start.(CD)-**Myk**

V/A "Give 'Em The Boot" *(Hellcat/Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026).* A really cheap comp of great bands, a collection of bands that will soon be on the new Hellcat record label. A Ska British '77 style label. By the looks of this comp it looks like a comp tape I would make. They got the best Ska bands around today, like Hepcat, Slackers, Skinnerbox, Skatalites, and the Stubborn Allstars. There's also greats like Dropkick Murphy's, a band that will be huge soon. I think they're the best band out of Boston in years. This also includes some Epitaph bands like Union 13, Voodoo Glow Skulls, and Rancid. Rancid still rock. A great record for a real cheap price.(CD)-**Spag**

V/A "Give 'Em The Boot" *(Hellcat/Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026).* Ah, we find ourselves in a strange position with this one. Well I'm sure you've heard both sides of the argument by now, and I'm also sure that you've seen the final product of the so called anti-"corporate" Punk revolution. Tons of bands, tons of compilations, tons of shoe string labels starting up. Unfortunately -- and this is a point that is certainly undeniable -- the quantity has surpassed quality, and the Punk explosion has been more like a junk explosion. Geesh, you should see the trashheaps of godawful crap that a good majority of us zinesters have acquired over the past few years! If I were to total the number of compilations of good, over the top Punk material that I've received in the last five years, I think the number I'd come up with would be less than 10. Some examples are *Pogo Attack, Superyobs, CherNObyl, American Headaches*, and *Start A Riot* just to name a few. Anyway, Hellcat/Epitaph bring us *Give 'Em the Boot*, a CD that -- and there is no two ways around this -- is a good Punk /Ska compilation that will certainly please the traditional rudies, as well as the boots and braces skins. I also have to say that I didn't walk away from this CD feeling that my intelligence was insulted either! For one, there are aren't any goofy Punk spoofs of '80s Pop Rock hits (thank god!), nor are there any goofy Ska covers of that material either. Thankfully, no members of the Cycle Sluts or Living Color make "special" appearances on this either!! (Insert: a large sigh of relief). So this CD is more or less intended for people who already have an appreciation for Ska and Punk. I'm just going to rattle off some names here: The Pietasters, The Business, Dropkick Murphys, The Skatalites, Stubborn Allstars, Slackers. There are a lot of good bands on this. There is some junk on this, which is largely due to the unoriginal Ramones riff rip off found in Rancid's "The Brothels," plus the US Bombs were pretty fuckin' lame as well. I liked the fact that Union 13 did a Spanish version of Rancid's "Roots Radicals", which -- I'll give Lint and Lars credit for where it's due -- is one catchy tune. But wouldn't it have been really wacky if Union 13 covered the Jimmy Cliff song of the same name?? (Uhhh..there was one??) Roots baby, roots!(CD)-**Groovy**

V/A "Hardcore Holiday" *(Essential Noise, 114 W. 26th St., New York, NY 10001).* Yeah, this is fuckin' late! A Christmas album in August? Shit happens, I lost it. Christmas songs by Fitz Of Depression, One Ton Shotgun, Poison Idea, Rhythm Pigs, and a bunch of others. Some are old songs, some are originals but this is definitely the best Punk Christmas album I have ever heard. If this comes back around this year make it a point of finding it. Your neighbors will hate ya for it.(CD)-**Myk**

V/A "Hodge Podge and Barrage, Volume 3" *(1+2/Clean, Nishi-Shinjuku if Nishi-Shinjuku, 7-5-6 Shinjuku-ku, Tokyo 160, Japan).* A collection of Punk Garage bands from around the world including Bum, La Secta, Humpers, Sinkhole, and the Campus Tramps. The last two collections were great. They were focused and well-put-together. This is just like a mixture of average bands nationwide with a few keepers.(CD)-**Spag**

V/A "Out Of The Dark: Live" *(Century Media, 1453-A 14th St. #324, Santa Monica,CA 90404).* This live record features the Black Metal bands that are exclusive to CM. Moonspell, Gathering, Samael, Sentenced, Rotting Christ and Crematory. All of the bands have two tracks to showcase their live experience. The two that stick out as best are Samael and Rotting Christ, and the recording quality for all the bands is excellent. A must have disc for those who really appreciate a good live record... also a good sampler for people interested in any of these bands. The only thing that would make this a better comp is if it was a budget disc like *Punk-O-Rama 2*.(CD)-**Myk**

V/A "Rumors From the Air-Conditioned Tiger Pit" *(Rotten House, POB 12705, Reading, PA 19612).* Cool DIY comp features snotty bands like Bass Masters, Piss Shivers, Bomb Squadron, and a ton of others. 13 different bands, all Punk, all pissed, all good. Two songs each. A cool change of pace from the usual over-produced bands.(CD)-**Spag**

V/A "Save You" *(Mountain, POB 220320, Greenpoint Post Office, Brooklyn, NY 11222-9997).* This collection of four songs/four bands is a benefit record towards suicide prevention and coincided with a really good release show. CR, Judas Iscariot, Devoid Of Faith, and Soihadtoshoothim are the four bands, and I might say that they all compliment each other very well. All four bands are fast and heavy and make this a really good Hardcore comp. There is also a lot of info on suicide prevention, so pick this up.(7")-**Mr. Noiz**

V/A "The Ska Zone" *(Triple X, POB 862529, Los Angeles, CA 90086-2529).* I have no problem with Ska hitting the mainstream, and I don't have a problem with some of the old bands getting back together and going on tour. What I **do** have a problem with is if the only thing that's good about the band is their old nostalgia. For instance, on this CD we get Selecter doing old renditions of their old songs, "On My Radio '91" actually works, "Selecter '91" on the other hand doesn't; it sounds like that synthetic cyberSka junk that the likes of Neville Staples and the Specials have been using as of late. Another band that falls into this gap is the Big 5. At best they suck grandes bannanes. The only exceptional tracks on this are by the International Beat, which are recorded live and don't sound as forced... If I'm not mistaken Triple X had signed Bad Manners a few years back and it seemed promoting Perry Farrel's Psi-Com was far more important. So now it is 1997, Ska is big, Buster and the crew moved to Moon Records, Triple X regurgitates this crap while what could have been the biggest band they've had on their label since Jane's Addiction slips through their fingers. DUH! This will make a stylish coaster!(CD)-**Groovy**

V/A "Skandalous: I've Gotcha Covered" *(Skanachie, no address).* A Ska cover album including the Toasters doing "Secret Agent Man," Bim Skala Bim doing "Sunshine Of Your Love," and Bluekilla doing "Hawa Negila." This is the best cover album I have ever heard! This is an absolute must own, don't even finish reading this review, go out and get this record. I can't praise this enough. Pray this label puts out more stuff of this quality, 'cause it don't get any better than this.(CD)-**Myk**

V/A "The Spandex Experiment" *(Double Deuce, POB 515, New York, NY 10159).* Let's see....... a bunch of '90's Punk bands doing '80's Metal covers? Oh, yes! Ratt, Iron Maiden, Judas Priest, and Voi Vod rank amongst the honored. Bands include Sinkhole, Dahlia Seed, Jughead's Revenge, and Farside. This is awesome, just lots of fun for people that are into both types of music. If nothing else, it makes you realize how silly this whole music segregation thing is. Support a great little label with some really good bands. Two thumbs up.(CD)-**Myk**

V/A "Take Warning: The Songs of Operation Ivy" *(Glue Factory, POB 404, Redondo Beach, CA 90277).* As the title implies, this is a collection of bands covering the songs of Operation Ivy; a now defunct Bay Area band who enticed fans of their Lookout! labelmates, Green Day and Crimpshrine. Op Ivy released only one album and a few singles, but their brand of Ska-basted Punk was infectious enough to make both the three-chord and the scooter crowds take notice. Among those taking part in this homage are Reel Big Fish, Home Grown, Long Beach Dub All-Stars, and a handful of other relatively obscure contributors. A bunch of the artists pumped up the Ska element in their renditions, but the two tracks that make this worth swiping are Marshall Arts' Hip-Hop version of "Bad Town" and The Aquabats' campfire sing-a-long approach to "Knowledge." When Op Ivy's

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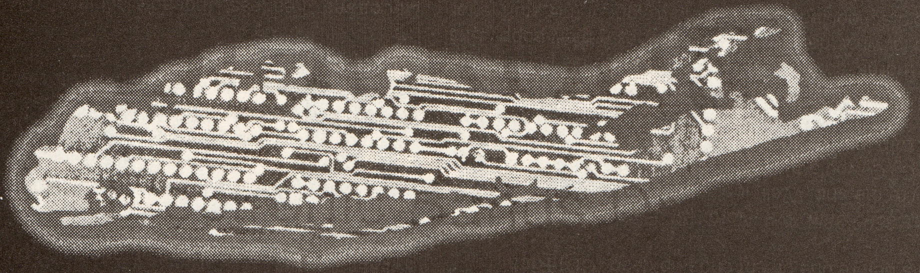

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PO Box 654 Farmingville NY 11738 USA www.noneoftheabove.com e-mail info@noneoftheabove.com vocalist quit and the other members formed Rancid, a serious void existed that only a reunion could fix. Consequently, this compilation doesn't fill that space, but it does an excellent job of commemorating Op Ivy's indelible debut.(CD)-**Rowan-Morrison**

V/A "Urbal Beats" *(Polygram, no address)*. Here's a smattering on some really good mainstream electronic stuff for the uninitiated, put together by *Urb* magazine, featuring a lot of "big" name artists, many with the songs that got 'em recognition. For instance: Chemical Brothers do "Block Rockin' Beats," Underworld does "Born Slippy," and Portishead does "Sour Times." Also included are songs by Everything But the Girl, Prodigy (an earlier track), Orbital, The Orb, and more. A guilty pleasure.(CD)-**Rich**

V/A "Victory Style II" *(Victory, POB 146546, Chicago, IL 60614)*. Hey, a sampler of all previously released songs from Victory Records! This is like the third one they have done, and like the ones before, they are really good comps. But if you own all the records, you don't need this. It's like a Victory mixed tape, good for the kids who got into Hardcore yesterday.(CD)-**Myk**

V/A Black Army Jacket/Hemlock *(Sound Views/Go-Kart, POB 20, Prince St. Station, New York, NY 10012)*. On this split 12 song CD, Black Army Jacket shines as a band that is capable of true greatness; though stylistically different from bands like Dead Kennedys, Minor Threat, Bauhaus, The Birthday Party, or earlier Black Flag, Black Army Jacket is as razor sharp in concept and deadly in execution. The songs are short, fast, and meticulously structured -- almost Grind -- and the lyrics are sarcastic, cutting, and literate. Tracks like "Crooked Mouth," and "Fortune Cookie" are perfect on all levels. The more doomy sounding Hemlock (from the East Coast, not the west Coast band) gives us three cuts, which complement BAJ nicely. Either band alone gets a thumbs up, but together the effect is just that more devastating. SPENDING $$$!(Split CD)-**Rich**

V/A Blatz/Filth "The Shit Split" *(Lookout, POB 11374, Berkeley, CA 94712)*. Alright! All that complaining about those promos with no covers has ended. This issue has full packages. Thanks for reading the reviews. So anyway this rules. Blatz, a fuckin' political as all shit band features the duel vocals of male and female. This here is a collection of their shit from '89 and '91. I know this girl's voice, but I can't place it for some reason. Overall the 17 tracks are all good straight forward Punk Rock but the better of the two bands is Filth. Total hate Street Punk with intense vocals and very evil HC-sounding guitar licks. Great shit here. Even if you own these records you may want to pick it up for convenience.(Double CD)-**Spag**

V/A The Disenchanted/The Twenty Twos *(Motherbox, 60 Denton Ave., E. Rockaway, NY 11518)*. Disenchanted are from Albany, play a more upbeat Punk style, and have a more socio-political undertone on the tracks here, with cops and poseurs fair game. The 22s, from Virginia, throw a more Hardcore edge in. From the cut "My Friends": "You fair-weather bastards just took your shots when I was there through thick and thin." Ouch! Six songs, with lyrics.(Split 7")-**Rich**

V/A GOB/Mcrackins "Has Fil Flipped?" *(Landspeed, 386-1027 Davie Street, Vancouver, BC, U6E 4L2 Canada)*. Two songs by each of these great Canadian Pop Punk bands. Each band covers the other's tune and do one original. GOB covers "Pee Pee Dance," and McRackins does GOB's "Custer's Last One Nite Stand." Good single.(Split 7")-**Spag**

V/A McRackins/Lipmonger *(Negative Progression, POB 15501, Boston, MA 02215)*. Lipmonger is your generic Pop Punk with harmonies and a ton of melodies. Nothing special, but not incredibly bad. The songs are way too long for its style, but on the other side we got two more fuckin' egg classics, "Enus" and "Season In the Sun." Two songs unavailable anywhere at this time. "Season In the Sun" has some new interesting lyrics about shoving things where the sun don't shine.(Split 7")-**Spag**

V/A Random Conflict/Anti-Crisis *(Pun-Crock, POB 214, Dolomite, Birmingham, AL 35061)*. Three generic Punk Rock songs from Random Conflict. Total DIY package, and some solid guitar riffs with one-two-one-two drums. The Anti-Crisis side has two songs that are straight-ahead sleaze political Punk Rock. Nothing groundbreaking on this slab of wax.(Split 7")-**Spag**

V/A Vindictives/Sloppyseconds *(VML, somewhere in Chicago)*. The Vindictives song sounds like Iron Maiden played by the Ramones. It may be a cover of Maiden -- I wouldn't know 'cause Metal sucks. But this is great 'cause Joey Vindictive has the fuckin' coolest vocal sound out there today. No band has more mucous buildup than him. Sloppy Seconds is a band I like. I never buy their shit but I always accept promos with open arms by them. A great little song about a lesbian who doesn't want them. I say fuck, I'm a lesbian trapped in a gorilla suit.(Split 7")-**Spag**

V/A Weston/Digger "Wilkum to Pennsylvania" *(Hopeless, POB 7495, Van Nuys, CA 91409)*. Weston provides two more chick Rock songs for the young skater in love. Digger plays some happy old Rock'n Roll with lots of hooks. A seven inch for the lonely young heart.(Split 7")-**Spag**

The Vermin "Hell or Las Vegas" *(Behemoth, POB 27801, Las Vegas, NV 89126)*. Pretty cool sleazy Punk Rock. Fast, raw, and pissed off as fuck. Similar to the Wretched Ones and other working class bands that play early '80s style Punk Rock. Cool shit.(CD)-**Spag**

We Are Your Punx "Italian Corruption" *(Intensive Scare, POB 142, New York, NY 10002)*. I'm not sure if "We..." is the name of the band or the name of the album. These damn slip cases don't tell you dick. This, like most things on this label, has that Electric Frankenstein feel to it. Fast as hell, with beer tarnished lyrics. The vocalist sounds like he was out all night sucking down beer and cigarettes. He's great. I would recommend this to anybody into that Crypt/New Bomb Turks sound. These guys won't disappoint, if you can figure out who they are.(CD)-**Myk**

Weston "Matinee" *(Go-Kart, POB 20, Prince St. Station, New York, NY 10012)*. Weston's last record was decent, but this one is soooo good, kinda reminding me of their earlier stuff. The trademark harmonies are there, as are the strong pop song structures, with kind of goofy sing-a-long lyrics. Radio friendly, but with no compromises. Es ist sehr gut!(CD)-**Rich**

Wiretaps "Call Waiting" *(Super Electro, POB 20401, Seattle, WA 98102)*. A mixture of members of the Inhalants and the Fallouts. The guitar work is jangly like the Fallouts and Lisa (Inhalants) provides a sexy vocal style. Not bad. Three songs in total.(7")-**Spag**

The Yum Yums "Sweet as Candy" *(1+2/Clean, Nishi-Shinjuku if Nishi-Shinjuku, 7-5-6 Shinjuku-ku, Tokyo 160, Japan)*. Norway's answer to the Parasites. From the looks of this band and artwork I thought it would suck but it's really good. Bubblegum Pop Punk. This sounds so much like the Parasites you would think it was them. If you like Pop Punk search this one out. You'll love it.(CD)-**Spag**

Xorcist "Soul Reflection" *(21 Circuitry, POB 170100, San Francisco, CA 94117)*. Instead of trying to scrape through the divide that separates the underground from the mainstream, Xorcist stay put and deliver the goods. The music is dark and ominous, and shuttles straight into film score territory. However, throw in some obscure film dialogue samples and what you have is the crucial element that causes the derailment that leads to the trainwreck. There's a cute little girl voice that says something like "You mustn't drink from the dead!" or something like that, which I found to be quite fun. The points were the cyber degrades back to it's human origin, you find Mr. Bat singing in harmoniously distorted vocals, think Daleks baby!! All in all this is fun and interesting stuff. Certainly well worth picking up and adding to your collection. This CD also has CD-ROM videos and graphics, which due to the age and primitive design of my CD-ROM I couldn't play. Gee, now I feel so inadequate!(CD)-**Groovy**

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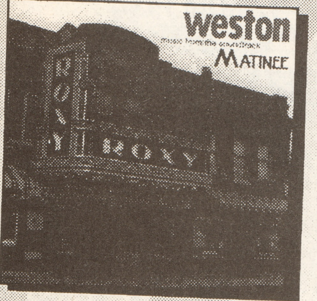

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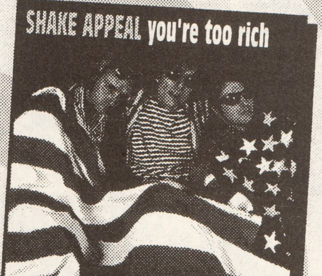

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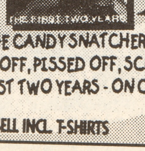

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SPORT'S PAGE - "REVIEW ROUNDUP"

I used to have a local band called the Skels. (we sucked, we broke up.) Part of the fun of those years was sharing gigs with other bands...

THE CRANKS - "MEI DICK"

(114-20 Rockaway Beach Blvd., Rockaway Beach, N.Y. 11694)

Through the years, and the lineup changes, Cranks mainstay Alex Cathcart has retained a true believer's zeal for the glories of the garage. On this recording, the band is reduced to a trio that still manages to raise the same cain that the old 5-piece used to astonish me with in countless local dumps. It's a cassette with 7 numbers, most of which remind me of prime Husker Du with a sense of humor. Although that humor is obvious in titles like "I Have Not Yet Begun To Drink", what grabs me is the lurking sorrow in these scrappy punk/pop gems. In the gorgeous "Scary", Cathcart sings of accepting the chaos of his profligate rocker life with grace and directness.He ain't whining, raging or self-dramatizing, just speaking his mind as an unapologetic veteran of a rowdy life that'd quickly kill most of you tattooed children. And he still looks like a star, and the Cranks still crank... aside from "Scary's" almost-ballad approach, these tunes are pretty fucking full-on. I guess my only beef is with a harmonized-guitar bit in the middle of one song (I've always hated that shit), but mostly,the little pop touches the boys add to their short, furious tunes work perfectly - it's like a stack of great singles with nary a stinker among 'em. Sound quality is splendid, with clarity rare for this kind of raunch, and Howie Mason and Mike Kronin maintain a mighty ruckus behind Alex's triumphant shitty/shining guitar and vocals. Former Crank Jay Spero contributes his masterfully sarcastic lyrics to several cuts, and the whole thing is a hooky, roaring delight that captures so much drunken joy, I almost wish I was still doing it too. But I don't have Cathcart's tenacity or obvious enthusiasm, and I hope and pray his efforts are rewarded with something more fitting than the bars of this deadening Island will ever offer his talents.

... It amazes me how many of them still exist. Most of them suck, but there are a few I admire. Here are three of my favorites, who've continued to play & record. They do what they do in spite of being IGNORED by the biz, the press, and assholes like YOU. If you check out these releases...

FRANCES FARMER MY HERO - "SURREAL FRAGMENTS ECLECTIC NIGHTMARES"

(Athelstan Records, P.O. Box 8330, New York N.Y. 10116)

FFMH is, essentially, George Snow - an eccentric character who's been D.I.Y.-ing it for a long time 'round these parts. I figured this would be his usual schtick; a Lou Reed sort of simple, intense rock with strong socio-political lyrics. I was right about the words: Snow still has an axe to grind when it comes to his views on the exploitation of women and children, our violent society, and so forth. But this time, he's pretty much chucked the guitar-band sound for an even more minimal electronic approach. Well, I'm not into ambient soundscapes any more than I usually cotton much to political songs, but George pulls it off. I guess it's his oddball personality that lifts his music above bland synth-mush and his lyrics above p.c. bullshit. The songs on this C.D. are slowly unfolding things that I don't find all that "surreal", but which definitely offer their fair share of nightmares. Subjects include a European family of tourists getting gunned down on a Florida highway, and a guy getting his ass handed to him for trying to turn his girlfriend on with s&m porn videos. Snow balances all this agitprop with lovely instrumentals and funky chant-type tunes, generally leaning to a kind of secular humanist idealism. If his nasal rapping starts to wear on you, relief is offered by some excellent female vocals, courtesy Lori Jean Kruessling, Jacqueline Muro, and Sherilyn Audrey. Otherwise, it's Snow's show. He handles keyboards and guitar with aplomb, and I give him a lot of credit for discovering a new style to work with - with former work including a Johnny Thunders tribute that conveyed the appropriate narcotic sonic squalor, it would be fair to assume he'd have difficulty adapting to the use of synths, hip-hop beats and wide open aural spaces. But the album is a well-balanced, well considered work that carries the listener along its ambitious flow with style and vigor.

SQUIRRELS FROM HELL - "EVIL GENUS"

(Box 123, Hellsville, N.Y. 11802)

Many's the gig I did with the Skels, when we'd be wondering what rotten band we'd have to hear, only to see these guys walk in, to our great relief. Squirrels gigs are always intense affairs, with the lads churning out heaps of kinetic noise with poker faces that only made their witty tunes that much more effective. My band was always hoping for a "big break", but these guys seemed to truly not give a fuck. Die-hards, God bless 'em. After a stint on Shimmy Disc, they're still at it, with this self-released 7-song cassette. It's a good one, too. The Squirrels' style is a little hard to nail - the lyrics and music share a disjointed quality; with moments of directness regularly countered by shards of weird skronk and verbal nonsequiturs. It always brought the Minutemen to mind (which is about as highly as I could praise something), but minus the politics and plus a lot of "huh?" They waste no time bringing in the "huh?" here: "Hat" kicks in with a herky-jerky rhythm and a wild guitar racket that mauls dada lyrics about a hat that "sees what I see." Then it screeches to a halt, and there's "Sleep Disturbance", a relatively straight-up punk tune about relatively straight-up concerns. So it continues, through a crisp selection of similarly surprising and satisfying numbers. The cover is an apt illustration of the tape's title: it's a photo of a squirrel with bassist Will's face. A troubling image (no offense, Will), and perfect for the music, which has the same menacing-yet-funny feel throughout. It brings with it the claustrophobic kick of too many beers and decibels at Nightingale Bar, and that's a nice place to revisit every now and again. With a band like this it's easy to overlook the craft and hard work involved in their offhand delivery of such peculiar songs. But every damn gig they've done is in this music, and their modesty can't hide it.

... I'll take that last insult back. If not, who cares? They'll still be making music long after most of you start looking, acting and thinking like your PARENTS. Sorry about the bad attitude and lack of cartoons, but I've read another LONG ISLAND VOICE, and the sour taste won't go away. Sigh...

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SPORT

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SPLINTERFACE
"SEVERED FROM THE WORLD"

Words like "brutal," "ugly," and "what crawled up their asses and died?" apply here. This ferocious four song EP is produced by Controlled Bleeding/Skin Chamber's Chris Moriarty. Misanthropic duel NYHC style vocals rejoice in the end of polite civilization amidst a bottom heavy din guaranteed to add to Christ's suffering. Not for wimps.

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SPLINTERFACE
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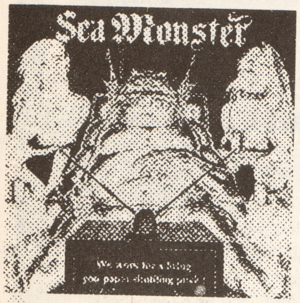
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Fast and garagey. Includes an early version of "Barbecue at Phil's" and an homage to B-movie director Roger Corman titled "Corpsman." Also includes "Pieces" and "Ramming Speed." Co-produced by The Nihilistics' Ajax Lepinski. Limited to 1000 pressed, numbered, on green vinyl.

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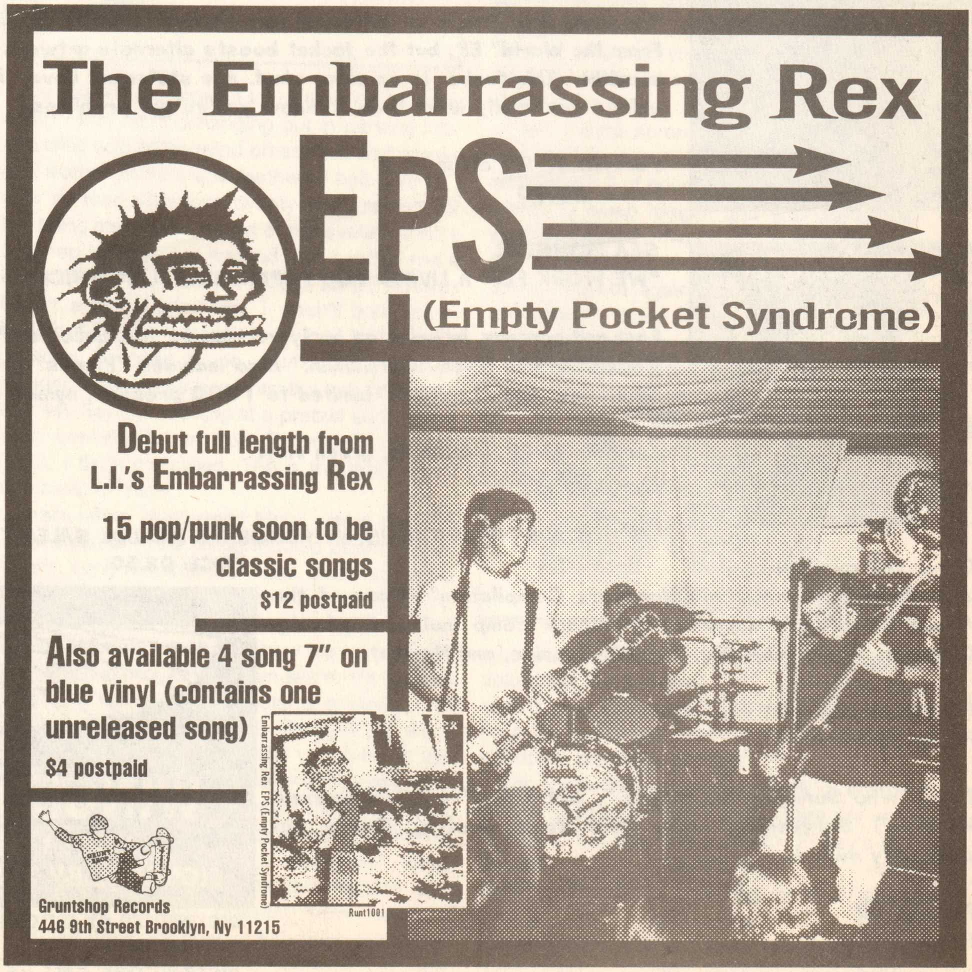
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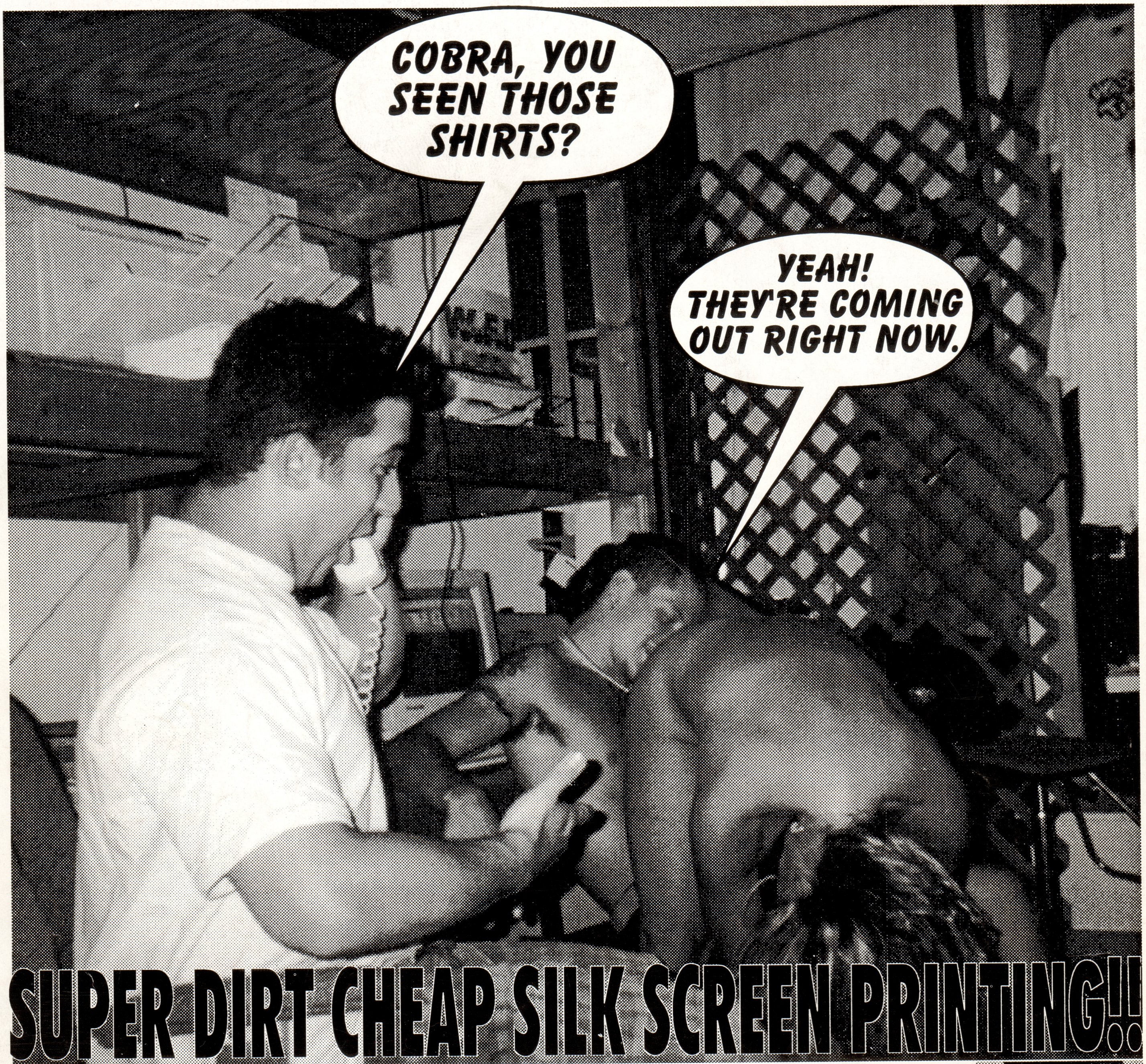
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